THE NEW YORK DRAMATIC MIRROR.

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FANNY DAVENPORT'S PRODUCTION OF SARDOU'S CLEOPATRA.

Act V.—The Temple of Isis. Invocation of the Typhoon.

A MALICIOUS LIE.

"The friends of Harrison Grey Fiske will learn with regret that his weekly theatrical paper, The New York Mirror, is about to suspend publication. Some seasons ago The Mirror was looked upon as the organ of the dramatic profession, but of recent years the patronage of this calling has been directed to other channels, and for eleven months the losses have increased so rapidly that Mr. Fiske can no longer resist the pressure. He does not wish to sell a property he has come to regard with almost parental interest, and so he has concluded to let it go out of existence altogether."

The above paragraph appeared in what is called *Dunlop's Stage News*, under date of Jan. 10.

It is a lie from beginning to end. The person who wrote and circulated it knew it was a lie. It was published with the deliberate design to injure The Dramatic Mirror.

We give notice that both civil and criminal proceedings will be instituted at once against the inventor and publisher of the malicious paragraph in question.

DEFYING AN INJUNCTION.

Herman Schoenberg, Leo Winterfeld and August Walther were fined $250 each, last week, for producing Die Wilde Jagd at Amberg's Theatre in defiance of the injunction granted by Judge Barrett to Augustin Daly on the latter's claim that he holds the rights to produce the play in the United States.

Schoenberg and Winterfeld were also sentenced to thirty days' imprisonment for contempt of court.

Subsequently Judge O'Brien, of the Supreme Court, granted a stay of the judgment, pending an appeal. The bail was fixed in the amount of the fines imposed.

ROLAND REED'S POPULARITY.

A Western critic refers to Roland Reed as a consolidated laugh in himself, and adds that in the bluff Captain Tarboc from Kennebunk, in his new play of Lend Me Your Wife, Mr. Reed has a character which fits him like a glove. It will be recalled that Dion Boucicault revised the comedy a short time before his death, and from all accounts it is proving itself a money-maker, which is said to be largely due to Mr. Reed's popularity in the principal role.

Mr. Reed's popularity with his company was evidenced in a pleasant surprise given him on Christmas Day while playing a profitable engagement at Omaha, Nebraska. Just as he entered his dressing-room to prepare for the evening's performance at Boyd's Opera House, he discovered a display which almost took his breath away. In the centre of the display was a large cedar cigar box, the edges and corners of which were bound in embossed silver. The following inscription was engraved on the lid: "To our manager and friend, Mr. Roland Reed, Christmas, 1890, as a token of esteem and good fellowship from the members of his company."

Beside the cigar box was a smoking set in oxidized silver, comprising an embossed tray, a spirit lamp, match safe, cigar and cigarette stand and ashes cup. Then there was a rolled plate box with a poker hand engraved on the lid with the words: "A fairly good hand. R. R., Christmas, 1890." The interior of the box was filled with a set of tempting poker chips.

Mr. Reed was deeply moved by these tokens of good will, but what was most gratifying to him was the consciousness that he had gained the confidence and esteem of his co-workers. He was so utterly taken by surprise, that in lieu of a lengthy speech of thanks, he invited the whole company to participate in a Christmas banquet after the evening's performance.

PLAY PIRATES, BEWARE!

Charles Frohman told a Mirror reporter that he has not abandoned his intention of prosecuting all who were responsible for the unauthorized production of Held by the Enemy at the Criterion Theatre of Brooklyn last month.

"It will do Mr. White no good," said Mr. Frohman, "to try to shirk the responsibility or hide behind his card in last week's Mirror. He received continuous caution both verbally and by letter against allowing the piece to be produced at his house. Yet, with all the caution required by any sane man and with full knowledge of the fact that the Mansfield Club were producing a stolen version of Held by the Enemy, he rented his theatre to the Club. Now we propose to bring Mr. White and his accomplices to account for this in a court of law.

"This matter goes beyond our personal property, it involves the question of play piracy in general. It is not such an easy matter to prosecute play pirates in the Far West, but when a play is pirated right across the Bridge, we believe that we can establish a legal precedent that will be heartily welcomed by all managers who control manuscript plays."

FINED FOR OVERCROWDING.

Judge Jerolomon, of the Eighth District Court, handed down an opinion last week in the case of the Fire Department of the City of New York against James M. Hill for allowing persons to stand in the aisles of the Standard Theatre during the performances of Sept. 30 and Oct. 2, 1890.

It was shown in the evidence that the passageway in the rear auditorium was so packed with people standing that the firemen could not squeeze through the crowd. Judge Jerolomon accordingly fined the defendant $50.

The Judge said, in the course of his opinion that the statute is very plain and the penalty severe, and still the overcrowding of public places and particularly of theatres is the rule and not the exception. He added that the law is nightly violated at nearly all the theatres in the city.

AT THE THEATRES.

Madison Square. The Silver Shield.

Comedy in three acts, by Sidney Grundy. Produced Jan. 6, 1891.

Sir Humphrey Chetwynd	Charles J. Bell
Ned Chetwynd	Grant Stewart
Dodson Dick	Ferdinand Gottschalk
Rev. Dr. Dozey	Felix Morris
Tom Potter	Courtenay Thorpe
Mrs. Dozey	Miss Wood
Lucy Preston	Emily Bancker
Wilson	Marion Kilby
Susan	Eleanor Lane
Alma Blake	Rosina Vokes

It has hitherto been customary for Rosina Vokes to play a Spring engagement in New York. She has now boldly entered the metropolis, at the height of the season, to take possession of the Madison Square Theatre, where instead of a triple bill of one-act trifles, she came forward, on Tuesday evening of last week, in the three-act comedy by Sidney Grundy, called The Silver Shield.

The plot of this play is by no means a model of dramatic construction. The domestic complications are brought about through the hackneyed conventionality of having apparently compromising letters lying around for perusal. Two young couples are separated in consequence of this well-worn device, and are reunited by mutual friends at the end of the last act.

It will readily be seen from this that the dramatic theme is decidedly trite. The dialogue, however, is sprightly and clever, and the comedy characters are well drawn.

Miss Vokes fills the role of Alma Blake, an actress who quarrels with her manager at almost every rehearsal, and is eminently successful in having her own way. Otherwise she is a very lovable creature, who has gone upon the stage because her husband deserted her, after his untimely perusal of a letter intended for a too attentive admirer, who is politely requested to go away from her forever and anon.

Incidentally the actress has lots of fun with the Rev. Dr. Dozey, a canting parson, who is most susceptible to her personal blandishments, greatly to the annoyance of Mrs. Dozey. Miss Vokes brought all of her characteristic vivacity and sparkling comedy methods to bear on the role. Probably the best thing she did was the tantrum scene in the last act. This scene occurs after the manager has unexpectedly accepted Alma Blake's resignation, which she hands in because he declines to allow her an advance of five pounds on her salary, and has engaged an unknown actress to take her part. Ultimately Alma gains her point and insists on an advance of ten pounds by way of punishment.

Ferdinand Gottschalk made a hit as Dodson Dick, the theatrical manager. His personation was in the nature of a caricature, but there was much wholesome satire embodied in the purely commercial view the manager takes of plays, actors, and the general public.

Felix Morris gave a capital character sketch of the Rev. Dr. Dozey. He possesses the exceptional faculty of creating laughter without resorting to methods that are not thoroughly in keeping with the character he has undertaken to portray. His comedy work never varied in its artistic evenness throughout the performance.

Charles J. Bell was well suited to the part of Sir Humphrey Chetwynd, a conservative old gentleman, with set notions on the subject of birth and matrimonial alliances.

Grant Stewart was acceptable as Nat Chetwynd, who contracts a secret marriage with Sir Humphrey's ward, Lucy Preston. The latter part was charmingly performed by Emily Bancker, whose emotional scene in the second act was played with an effective simulation of genuine sentiment.

Courtenay Thorpe had a chance to pose as a good hearted cynic in the character of Tom Potter, the person who is eventually made to understand that he has made a fool of himself in leaving his wife, Alma Blake, without giving her a chance to explain her ep stolary predicament.

Eleanor Lane and Marion Kilby made the most of their respective roles of Susan and Wilson, and Miss Wood was satisfactory as Mrs. Dozey.

The scenic interiors were neat and natural, the library setting in Sir Humphrey Chetwynd's country house being especially noticeable for artistic realism. The engagement of Rosina Vokes at the Madison Square is for four weeks.

Parades'.—An Irishman's Love.

Melodrama in five acts, by William McGrath. Produced Jan. 12.

Teddy Brannigan	Patrick Miles
Dennis O'Day	Frank Davis
Squire Avery	Percy Kingsley
Shamus Webb	H. H. Horton
Arthur Henley	W. H. Pendergast
Eileen O'Donnell	Lida Holden Lester
Rosie Magee	Blanche Boyer

An Irishman's Love was presented for the first time in New York, at Jacobs' Theatre, on Monday night.

The writer, William McGrath, has not omitted to introduce a stolen will, a kidnapped child, a vanishing heroine and a double murder. It is needless to say that the heroine is eventually rescued by the valorous Hibernian, who also gains the gallery's approbation by saving the child from a burning boathouse. Something in the nature of a variety entertainment was introduced in the St. Patrick's Day scene of the second act.

Patrick Miles as Teddy Brannigan and Frank Davis as Dennis Day, were both loudly applauded in various songs and dances, and also acted quite cleverly. Percy Kingsley looked handsome and played effectively as Squire Avery.

Blanche Boyer and Lida Lester were also seen to advantage as Rosie Magee and Eileen O'Donnell respectively, and the antics of Little Dot Clarendon caused considerable laughter.

Grand.—Money Mad.

Steele Mackaye's powerful drama, Money Mad, was presented at the Grand Opera House, on Monday night, and was enthusiastically received by a crowded house.

Charles B. Hanford was much applauded for his manly personation of Jack Adams, as was also B. R. Graham as the melodramatic villain, Haskins. Stephen Grattan acted the part of the artist, Wallace, with force and dignity.

The German dialect role of Slink, although spiritedly played by Ben Hendricks, was forced and overdone. William M. Jones as Miley O'Connor, W. N. Ranous as Molachi, and R. Williams as Caleb Cutter, were all efficient.

Lizzie Mulvey was well received in the boy's part of Teddy, and Gertie Dawes as Gurtha, Mary Bird as the negress, Aunt Phillis, Kate Toncray as Grace Manning, and Margaret Bradford as Kate O'Neil, gave satisfactory performances of their respective roles.

Next week, The Inspector.

People's.—Mankind.

A large-sized audience attended the performance of Mankind at the People's Theatre on Monday night last. The piece was very well staged and the scenery and effects were above the average of similar productions.

Francis Lander made a handsome and manly Philip Warren, and H. A. Weaver made the hit of the evening as Daniel Groodge. George W. Heath as Edmund Sharpley and G. A. Carter as Richard Pinpod proved acceptable villains, although the latter was at times rather tiresome.

Lizzie Goode as Alice Maitland gave a satisfactory personation of the injured wife, although she was somewhat lacking in dramatic power. Tillie Antonio Barnum as Arbella Bright and John T. Craven as Barnaby Bright, furnished the comedy element of the piece. The rest of the cast were acceptable.

Next week, Mr. Barnes of New York.

Academy.—Joshua Whitcomb.

The revival of Joshua Whitcomb attracted a large audience to the Academy of Music on Monday night and accorded a cordial welcome to Denman Thompson in this old-time favorite.

It is now many years—some fifteen or more—since the play was first produced as a one-act sketch, after which it was elaborated into a four-act play.

By his quaint and true-to-life delineation of the character of an old New England farmer of the sturdy and honest type, Mr. Thompson won the approval of the theatre-going public generally, and amassed a fortune for himself.

Uncle Josh's grotesque behavior in Boston society excited as much merriment as ever, and the pictures of rural life were warmly appreciated. The cast was adequate, and the scenery good.

Standard.—Later On.

Later On was the magnet that attracted the large gathering at the Standard Theatre on Monday night.

Hallen and Hart, that effervescent farce-comedy team, continued to tickle the risibilities of the audience in their own peculiar manner. Annie Lewis gave numerous exhibitions of her terpsichorean accomplishments, while Mollie Fuller looked as fresh and charming as of yore.

Ada Somers and Josie Fenton sang sweetly. Mark Murphy was irresistible in an Irish role, and John E. McWade was heard to advantage in various vocal selections. The rest of the company were satisfactory.

Windsor.—McKenna's Flirtation.

The Windsor was packed on Monday evening by an audience that giggled, laughed and roared at the rollicking Irish farcecomedy, McKenna's Flirtation.

Owing to the recent illness of Hugh Fay, the role of Michael Ryan was assumed by Frank Keenan.

William Barry was as funny as ever in the character of Timothy McKenna, and the rest of the cast contained a number of other clever comedians.

Koster and Bials.—Variety.

Minnie Cunningham, a clever English soubrette, made her first appearance at Koster and Bials' on Monday, and made a decided hit.

The Royal Voneda troupe of Japanese, the Weston Brothers, Young Americus and the Great Alberta are among the other specialty artists.

Carmencita and the burlesque O'Nero still remain in great favor at this establishment.

Elsewhere.

The hundredth performance of Men and Women was tallied at Proctor's Theatre last Monday night.

Blue Jeans is in its fifteenth week at the Fourteenth Street Theatre.

The County Fair remains in continuous session at the Union Square.

The Senator will end its long run at the Star on Jan. 31.

Richard Mansfield will continue to appear in Beau Brummel at the Garden Theatre until further notice.

This is the last week of A Texas Steer at the Bijou.

Souvenirs from Switzerland are announced for distribution at the centennial performance of Poor Jonathan at the Casino next Monday night.

E. S. Willard has made an emphatic success in Judah at Palmer's Theatre.

Reilly and the 400 is apparently in for a prolonged run at Harrigan's new theatre.

The Idler will be succeeded at the Lyceum next Monday night by a new farce-comedy entitled Nerves, adapted from the French by J. Comyns Carr.

Lawrence Barrett may be seen in Ganelon at the Broadway Theatre throughout the current week, with the exception of the Saturday matinee, when Mr. Barrett and Miss Gale are to appear in Romeo and Juliet.

Harry Kernell is the bright particular star at Tony Pastor's this week, assisted by Lottie Gilson, Harry La Rose, Wilton and Nelson, the Three Carons, and other clever people.

A SCENE FROM CLEOPATRA.

Page 1.

The illustration on our first page this week presents the Typhoon scene in Fanny Davenport's recent production of Sardou's Cleopatra at the Fifth Avenue Theatre.

The destruction of that theatre by fire involved a great pecuniary loss on Miss Davenport, but the scenery is being repainted, and Cleopatra will rise phœnix-like from her ashes at no distant date. The second production will be carried out on the same elaborate scale as the first.

The Egyptian settings of the second and fifth acts of Miss Davenport's production are faithful as reproductions of some of the most interesting features of the Ptolemaic architecture and as showing the important uses of the great porticos and halls.

The fifth act, the Temple of Isis, painted by Henry E. Hoyt, of which we present a view from the pencil of T. S. Plaisted, and the second act, the palace of Rameses, painted by Charles Witham, are, moreover, illustrative of certain principles of Egyptian mythology.

The scene depicted is that of the portico of the temple palace of Isis at Philae, with a glimpse of the garden and the river terraces, in the stage arrangement of which Henry E. Hoyt has brought the resources of his archæological learning to bear for a correct interpretation of buildings of the epoch.

In the representation of Egyptian subjects by the majority of artists there is a tendency to overlook the records, and, while reproducing the Cyclopean architecture, to forget that there has been "a good deal of human nature in mankind" in all ages, and that peoples in the far-gone centuries had their appliances for necessity and luxury, as they have to-day. This fact Mr. Hoyt has borne in mind in his scenic pictures for this play.

SARCEY'S CHRISTMAS BOX.

Henri Becque, the French dramatist, has brought a suit for heavy damages against Francisque Sarcey, the celebrated critic. M. Becque is the author of La Parisienne, a play that M. Sarcey severely criticised in the *Temps*. The author claims that M. Sarcey has done his piece incalculable harm by his strictures upon it, and urges that, by virtue of an old and almost obsolete French law, he is entitled to damages. The result of the trial is awaited with great interest. Sarcey, who is a lawyer, will defend himself.

Meantime, the *Echo de Paris*, waxing facetious, publishes what it terms M. Sarcey's Christmas box. We translate it for the benefit of our readers:

"The following is the exact text of the writ that was served upon M. Sarcey on Jan. 1:

"We, Moulinard, process-server of the Tribunal of the Seine, acting for and in the name of Becque, dramatic author residing in Paris, have duly notified Sarcey, living likewise in Paris, and exercising in that city his calling of critic;

"Considering that the said Sarcey publishes each Sunday, without exception, in Summer as in Winter, with an obstinacy that the court will appreciate, the *compte-rendu* of the plays he has witnessed during the past week;

"That, conformably with this old custom, he wrote one Sunday that La Parisienne was a masterpiece, which was an admirable way of expressing his views regarding this work.

"That he used this expression for several consecutive Sundays up to the time that La Parisienne was produced at the Théâtre-Français.

"But that, from that time on, he declared that La Parisienne was not a masterpiece.

"That when he thus changed his opinion he neglected to consult Becque which would, at least, have been the proper thing to do.

"That not satisfied with this flagrant lack of delicacy, he offered to wager that La Parisienne would not make money.

"And that immediately, so that Sarcey should win his wager, many persons refrained from going to see La Parisienne, which did not fail to lower the receipts and thus cause prejudice to Becque.

"In consequence, may it please the court to condemn Sarcey:

"To pay to Becque a sum equivalent to the receipts of one hundred representations at the Théâtre-Français, by way of damages and interest, allowing, of course, that each representation took place to a full house.

"To revert to his first opinion of La Parisienne, that is that the play is a masterpiece and to make this statement in the Sunday feuilleton that will follow the condemnation.

"To wager that henceforth all Becque's plays will make much money and will be masterpieces;

"Or else, at his choice, that he abstain from further criticism on plays and relinquish the name of Sarcey.

"In faith of which, this thirty-first day of December, we have notified Sarcey, through a servant in his employ. MOULINARD,

Process-server, Tribunal of the Seine."

CHRISTMAS MIRROR ECHOES.

London Illustrated News.

The Christmas NEW YORK DRAMATIC MIRROR is an attractive number rivalling many of the first-class English productions. Among the many contributors are Mrs. Lovett Cameron, Florence Marryatt, Marie Tempest, the late Dion Boucicault, Howard Paul, and the able editor, Harrison Grey Fiske.

Denver Times.

The Christmas MIRROR is a remarkably handsome production, and Harrison Grey Fiske, its publisher, redeems all the promises he made regarding it when he first made his announcements. It is a gem of the first water, from the handsome cover page down to the typographically neat advertisements.

Salt Lake City Herald.

THE DRAMATIC MIRROR'S Christmas number has reached Salt Lake. Nothing that we have seen is handsomer, or better catches the glad, light-hearted spirit of Christmas time. It is something that will be cherished in and out of the profession.

American Musician.

The Christmas number of THE DRAMATIC MIRROR is a magnificent one, with abundant reading matter, profuse illustrations, and a very handsome cover. We will not skim the cream off the number, or make our readers' mouths water by detailing the Christmas dishes Mr. Harrison Fiske provides for his guests. We congratulate him on the success of his paper, which is now the most progressive of our dramatic contemporaries. The sales of the Christmas number have been unprecedented, and the whole edition is nearly exhausted, so let our friends make haste with their orders.

Hartford Daily Times.

THE DRAMATIC MIRROR, the leader of journals in its special field, has for a Christmas number an issue that is fairly gorgeous. In its excellence arises a question which to admire the most—the mechanical work, the artistic embellishments, the well-written sketches by the many keen-witted and brilliant contributors, or the editor'stact and sound judgment in selection and skill and arrangement. THE MIRROR can never be charged with narrowness, and it is a volume of praise to add that while essentially for the "profession," those in other walks find, the year through, much within its covers to be read and assimilated precisely in keeping with Editor Fiske's aim.

Syracuse Standard.

The Christmas number of THE NEW YORK DRAMATIC MIRROR is a most pretentious piece of fine printing. Its contents is mainly from the pens of professionals, who have a knack for authorship, the list of contributors including many famous stars. The number is beautifully illustrated. In the line of portraiture several faces, well known on the stage, but uncommon in photography, are shown. Among others is that of Barry Johnson, of this city, an actor of excellent promise.

Boston Beacon.

The Christmas number of THE DRAMATIC MIRROR betters expectation, even although much was expected. From the bright picture of Columbia on the front to the merry scenes upon the back, all is fresh, bright, and handsome. There are a score of sketches, poems and anecdotes by noted players and playwrights, and some bits of fun and some of pathos, all set out in large type upon great sheets of fine paper. The illustrations are very numerous and beautifully executed, the portraits and the full length pictures in tint, representing many famous professional men and women, are the best possible, and the humor of the lighter drawings is quaint and agreeable. For a dozen reasons it is a Christmas *brochure* to buy and to keep.

Portland Oregonian

The Christmas number of THE NEW YORK DRAMATIC MIRROR is a superb specimen of newspaper enterprise and a credit to its publishers. It contains sixty pages of excellent matter, much of it the work of members of the profession, and all handsomely illustrated.

Dayton, O., Daily Herald.

The 18th Christmas number of THE NEW YORK DRAMATIC MIRROR is out, and is as usual, bright and spicy, interesting and instructive—a work of art in every detail, from typographic excellence to lithographic beauty. The number sparkles with choice gems from artists of name and position in the dramatic world. Those interested in the affairs of the stage will want one.

Galveston Opera Glass.

The Christmas MIRROR was one of the handsomest publications of the season. It was printed on heavy satiny paper, and was profusely and elegantly illustrated. The cover showed a finely-colored lithograph of Columbia in the guise of an Indian maiden, most attractively arrayed in the stars and stripes. We have already mentioned the names of many of the contributors. The poems, stories and sketches are excellent.

Turf, Field and Farm.

Editor H. G. Fiske, of THE DRAMATIC MIRROR, has brought out the most highly illuminated of all his Christmas numbers. It is really a noteworthy achievement in taste and brilliancy, and one of the most taking bits of literature it contains is a lullaby in negro dialect from the pen of the talented editor.

THE HANDGLASS.

MANAGER *(to author of farce-comedy)*—"I think your first act rather bright, but it lacks movement."

A. or F. C. *(cheerfully)*—"Oh, I can easily remedy that by having the hero trip over the furniture all through the act."

† † †

THE USHER.

He wrinkled his brow and he clenched his hand
And he ground his teeth at me,
He sneered at the man who led the band
And walked on my feet, did he.
He dragged me on through the surging crowd
And battered my new silk hat,
For he was an usher haughty and proud,
And he always did like that.

† † †

FIRST GILDED YOUTH *(to coy ballet girl)*—"I think you are the prettiest coryphée on the stage, Miss De Kique."

SECOND G. Y. *(from Philadelphia)*.—"Do not mind him, Miss De Kique, he is only trying to curry favor with you."

† † †

A SUBURBAN young man presented himself at a Cincinnati box-office recently and asked for two seats in the "Rochester." "Here are two in Syracuse," answered the imperturbable advance agent; "they're both in the same State."

† † †

AT THE CLUB.

ENTER Mr. Chappeigh, in high hat, sack coat, plain trousers, white waistcoat, angora gloves, and overshoes.

MR. JOHNSEIGH *(in horror)*.—"Where are you going, deah boy?"

MR. C. "I'm only going ovah to the theatah in Brooklyn. 'When yah in Rome,' don't yah know—ta ta."

† † †

An exchange says "James Owen O'Conor is still pegging away." "Pegging away" How dreadful!

† † †

ONE of the best criticisms on a Wagner concert came from a very deaf gentleman who attended and thanked Heaven that he had at last heard the orchestra.

† † †

A NEW spectacular play soon to be produced is to be called Noah's Ark. Who will take the part of Ham has not yet been decided upon.

† † †

SIGNOR VERDI spends the Winter at his *palazzo* at Genoa, and in the Summer he lives at his villa of Santa Agata near Milan. There are only a few of us left.

† † †

MEYERBEER'S Prophet has been performed at Brisbane in Volapük. Nobody understood it; but, then, nobody understands anything that is sung in opera.

† † †

SOME one has discovered that when Lillian Russell begins her engagement with Manager French she will receive a salary equal to that of the President of the United States. As for Lillian herself, she will just say nothing but draw the salary.

† † †

A WESTERN CONTEMPORARY alludes to a theatrical diamond loss as the Pauline Hall Razzle Dazzle act.

THE Patricians and the Plebeians of Claudian's Nero are united in one common cause now—looking for Locke and Davis.

† † †

AN EPITAPH.

Here lies an advance agent, drop a pitying tear;
He lived on earth and now likewise lies here.

† † †

HERE is a copy of a bill-of-fare offered a popular manager at a one-night stand: "Mikado soup, *a la* Yum-Yum; baked mackerel, *a la* soubrette; stuffed spareribs with oysters, *a la* farce-comedy; tomatoes, *a la* McKinley bill; pomme de terre *a la* Clemenceau Case; pie, *a la* mystery; coffee *a la* water, and pudding *a la* soup."

† † †

LOUIS HARRISON says that all the managers are putting up new theatres now, and they will be putting up their watches later on.

† † †

THERE is to be a performance of Men and Women given next month at which none but clergymen will be admitted. It has been suggested that the proceedings be opened with prayer that the orchestra play gospel hymns between the acts, and that the ladies of the cast wear high-necked dresses in the ball-room scene.

† † †

WHAT is announced as the "Kalamazoo electric tatooed man" is the latest novelty in freakdom.

† † †

THREE DOZEN female dancers are to irradiate the stage in the spectacular farce-comedy The High Roller, soon to be presented in New York. Thirty-six simultaneous skirt dancers will be a pleasing and unique attraction for the jaded bald-headed palate.

† † †

ROLLING THUNDER, a Sioux chief and friend of the late Sitting Bull, has yielded to managerial entreaties and is now whooping up things in a Fourteenth Street museum.

† † †

ONE of the novelties that Professor Herrmann is at work upon is the phenomenal walk of a young lady from the stage to the gallery without any visible means of support. If it was a tramp the walk would not be so remarkable.

† † †

ONE never knows how remarkable and expensive an actress' costumes really are until they have been burned.

PROSPERITY AND IMPROVEMENT.

Savannah Times.

THE DRAMATIC MIRROR has introduced an illustrated feature. THE MIRROR prospers steadily and improves as it prospers.

MR. SHELBY'S STATEMENT.

Daniel Shelby made the following statement to a MIRROR reporter concerning the closing of his present season:

"My recent legal troubles," said Mr. Shelby, "had nothing to do with the closing of Edgar Selden's season at Mystic, Conn., last Saturday. I simply found that there was no money in playing Will o' the Wisp in one-night stands, and that I would have to secure a city run for the piece, or book it at week stands in order to secure proper endorsement for the attraction in the smaller towns. Mr. Selden is to play under my management for five years, so that we have lots of time ahead of us.

"The entire company were duly notified two weeks in advance that the season would close last Saturday, and they have all received their salaries in full.

"We have paid every cent we owe, so that our credit is unimpaired.

"I wish to add that the lawsuit brought against me in Boston will never amount to anything, and was simply started for the purpose of annoying me as much as possible."

DENMAN THOMPSON'S PLANS.

E. A. McFarland, manager of The Old Homestead road company, arrived in this city, on Saturday, from Atlanta, Ga.

"For the past two months we have been playing all the principal cities of the South," began Mr. McFarland. "As this was the first time that a Yankee drama has been presented in the South since Denman Thompson himself appeared there ten years ago in Joshua Whitcomb, you can imagine that the result was looked for with great interest, not only by ourselves—the interested parties—but by the thousand and one companies ready to pounce down upon that section of the country with farm-yard idyls.

"Well, the result was even better than one could have reasonably expected. From the time that we entered the first city—Louisville, until the present, we have played to the capacity of all the Southern theatres, and The Old Homestead has made a great hit. For that matter no company need hesitate to go down South with a good attraction now, for the country is most prosperous and all good attractions are playing to good business. This company will play up to June, and is also already booked for forty weeks for next season. Archie Boyd, as well as all the principal people, have been engaged.

"I have also booked Denman Thompson for a period of thirty-three weeks next season. He will open at Boston on Oct. 1 for a season of ten weeks. That will be followed by one week in Providence, five weeks at the Grand Opera House, Brooklyn, seven weeks in Philadelphia and ten weeks in Chicago. The following season—that of 1892-93—he will return to New York, negotiations now being pending for his appearance at an uptown theatre. The Old Homestead will be the play. After that he returns to Chicago in March, 1892, opening at McVicker's Theatre, and playing there during the entire season of the World's Fair.

"You may positively deny that Denman Thompson will retire from the stage. It is also untrue that the Old Homestead was withdrawn from the stage of the Academy of Music because it was not making money. It was taken off because Mr. Thompson had played the part so long that it began to wear on him, and his physician advised him to make the change. The receipts for the last week of The Old Homestead ought to go on record. They amounted to $10,772.13, Saturday night's house alone being $1,021.50. If Joshua Whitcomb proves successful it will be kept on till the end of the season."

DRAMATIC AGENTS COMBINE.

For a long time past the dramatic agents of this city have had a serious grievance to contend with, and one that entailed quite a loss to them from the fact that their books were full of bad debts. Some of the actors for whom the agents secured engagements refused to pay the agents their commissions. When an agent who knew these delinquents, would decline to look after their business, they would simply go to another agent who was unacquainted with them, and so on until they had victimized several agents.

On Saturday last the following agreement was entered into by the dramatic agents of this city, and framed copies were hung on the walls of the different offices:

We, the undersigned dramatic agents, hereby agree:

1. That from and after this date, Jan. 3, 1891, we will not procure an engagement for any professional who is indebted to any one of the undersigned for commission on a previous engagement until such commission is settled.

2. We will furnish each other with a list of the delinquents on our books.

3. We will not procure companies, nor people for managers who are unknown, nor for managers who strand their companies until at least one week's advance salaries are deposited in our hands.

(Signed) SIMMONDS AND BROWN,
MRS. E. L. FERNANDEZ,
J. ALEXANDER BROWN,
J. J. SPIES,
MILLIKEN AND CORTISS,
GUSTAVE FROHMAN,
JAMES L. ARMSTRONG.

In speaking of the matter, Harry Cortiss said:

"The great difficulty in running an agency successfully lies in the making of collections. There is a certain class of managers who, when once on the road, forget all their obligations to us, and, the actors taking advantage of this, also shirk their payments. This was possible under the old conditions, but the new agreement will, I think, end it, and be a protection to all concerned, as it will help to drive 'beats,' amateurs and 'would-be's' out, full-fledged professionals rarely being guilty of such unprofessional conduct."

DAMAGES TOO HIGH.

The suit of Annie Haines against Denman Thompson and George Ryer for $870, claimed to be due her as salary, came up on Monday in Part I. of the City Hall Court. Miss Haines claimed that she had been engaged to play in The Two Sisters for the entire season, but that after seventeen weeks she was discharged, as the managers wished to reduce expenses. She sued for the remainder of her salary for the rest of the season.

The defence claimed that the play was a financial failure, and that the actress' contract stipulated that in case of non-success they were at liberty to close. A copy of THE DRAMATIC MIRROR was put in as evidence. It contained an advertisement inserted by Denman Thompson, in which the play was claimed to be a great success, and witnesses testified that the piece had run along for nearly twenty more weeks after Miss Haines left; that it had been out two seasons since, and that it was still playing.

In charging the jury the judge held that the point to be decided was whether the play was a success or not. After being out three and-a-half hours the jury announced that they were unable to agree and were discharged.

A MIRROR representative, who saw the foreman of the jury afterwards, learned that they stood six to six, and that if the amount sued for had been a little less, a decision for the plaintiff might have been found. They were willing to give a verdict for $500, which was not allowed by the judge. Even this result would not have been achieved but for the able manner in which David Gerber, Miss Haines' counsel, conducted the case.

The suit brought by Charles Swain has been postponed indefinitely.

THE arrangements for a testimonial performance to Annie Russell, tendered by her friends in the profession, are well under way. The date set is Feb. 10 at Palmer's Theatre. Herbert Kelcey has charge of the affair, and a new piece will be performed by A. M. Palmer's, Daniel Frohman's, and Charles Frohman's stock companies. Lillian Russell will sing, Mrs. W. J. Le Moyne will recite, and Edward Harrigan and his company will contribute an act.

HENRY ARTHUR JONES, in a public speech the other day, said: "Either you can guide us to fashion plays for you that will make audience and author alike the contempt of whatever calm, artistic judgment shall in future be brought to bear upon them; or you can lead us to the embodiment and portrayal of all that is of permanent and distinctive value in our national English life to-day—to the creation of living works of stage art which shall be held in loving remembrance when you and I shall have passed away."

REFLECTIONS.

A MATINEE for the benefit of the widow of Charles White will be given on Jan. 29 at Harrigan's Theatre. Edward Harrigan, Annie Yeamans and John Wild will appear in their song and sketch, "On Union Square," and the entire performance will be made up of a variety feature.

TEN NIGHTS IN A BAR-ROOM company closed in Pittsburg, Pa., on Jan. 10, after a season of fifteen weeks that is said to have proved successful. C. F. Norman and R. W. Stuart have entered into a partnership, and will reorganize the company. They will open again at the Park Theatre, Dayton, O., on Jan. 19.

JOSIE MILLS is producing Held by the Enemy and The Galley Slave in Canada. The owners of these plays, unless they have given permission to the Josie Mills company, should watch that organization which is playing in Canada, Josie Mills being a Canadian.

A SOUTHERN critic says that Alexander Salvini recalls Charles Fechter with singular fidelity.

E. H. SOTHERN'S performance of The Maister of Woodbarrow in Washington, last Thursday night, was witnessed by the President, the Vice-President and many diplomatic and legislative notabilities.

LAWRENCE BARRETT'S critics are beginning to yield him the credit he deserves for endeavoring to advance the higher order of native drama and to prove himself worthy in every respect of the enviable position he holds on the American stage.

A NEW theatre is to be built on the site of Oratorio Hall, Baltimore, by James L. Kernan, of the Holliday Street Theatre.

GEORGE T. SMITH, formerly of the Madison Square Theatre and later business manager for James O'Neill, has returned to New York and assumed the management of Frederick Paulding's production The Struggle of Life. The time for this attraction is filling rapidly. Only week stands have been booked. The play is said to be the strongest and most picturesque local drama that has been written by an American. Mr. Paulding is building great hopes on the production, which he will back with magnificent scenery, a powerful company and all the other essentials of an important and ambitious undertaking.

CHARLES R. GARDINER, speaking of the theatrical season to a MIRROR reporter the other day, said: "Emphatically this has been a bad season—worse in some parts of the country than in others, of course. New England was fairly profitable territory earlier in the campaign, but now it is barren. Times will be better there when the factories begin to turn out their products for the Summer trade. The South has been the most prosperous section. All companies fortunate enough to play with Henry Greenwall at the Grand in New Orleans and on his Texas circuit have done a fine business, if the attraction was up to the mark. With the exception of two or three cities the West has been bad—night stands beyond Chicago something wild and terrible."

OSCAR HAMMERSTEIN now says emphatically that he will build the Murray Hill Theatre on Forty-second Street. He has refused several large offers for the ground, which he owns, and has made up his mind to push the work of building the theatre so that it will be completed next September. The plans call for a magnificent building.

LYDIA THOMPSON will appear at the Park Theatre on Monday next in her new and successful farce-comedy The Dazzler. The engagement is for one week.

ON Sunday the Theatrical Protective Union, composed of stage hands, discussed the question of increasing wages fifty cents a day for the handling of imported scenery. The argument on which this idea is based is that the government admits scenery from abroad free of duty and fails to protect native scene-builders. The matter was freely canvassed and action on the proposal was postponed for a week.

G. B. BUNNELL has acquired the Hawes Opera House, Bridgeport, which he will run under his own supervision in connection with his other theatres. In consequence of this change of management there are still some early dates open. Mr. Bunnell's management is liberal and enterprising, and he will unquestionably make theatricals hum in Bridgeport.

FRANCESCA DA RIMINI will be revived by Lawrence Barrett at the Broadway Theatre next Monday night.

THE Ada Richmond Burlesque company closed the season in Newark on Saturday night.

WALDTEUFEL PEGG, the English manager, has recently completed several musical works. Among others are two very effective songs, "The Request" and "Madolina." The words are by his wife, Jennie Villars Pegg.

ADELAIDE MOORE received many Christmas gifts. Her leading man, Clay Clement, presented her with a sumptuous edition of Shakespeare.

FROM THE NEW YORK

DRAMATIC MIRROR.

THE ORGAN OF THE AMERICAN THEATRICAL PROFESSION.

PUBLISHED EVERY WEDNESDAY

At 145 Fifth Avenue, corner of Twenty-first Street.

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

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Twenty-five cents per agate line.
Professional cards, $1 per line for three months.
Two-line (display) professional cards, $3 for three months; $5 for six months; $9 for one year.
Managers' Directory cards, $1 per line for three months.
Open Time announcements, 50 cents for one date and 25 cents for each additional date—one insertion.
Reading notices (marked "") 50 cents per line.*
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NEW YORK - - JANUARY 17, 1891

**** The Mirror has the Largest Dramatic Circulation in America.*

CURRENT AMUSEMENTS.

BIJOU THEATRE—A Texas Steer, 8:15 P. M.
BROADWAY THEATRE—Gaiety, 8:15 P. M.
CASINO—Poor Jonathan, 8:15 P. M.
FOURTEENTH ST THEATRE—Blue Jeans, 8 P. M.
GARDEN THEATRE—Beau Brummell, 8:30 P. M.
GRAND OPERA HOUSE—Money Mad, 8 P. M.
HARRIGAN'S THEATRE—Reilly and the 400, 8 P. M.
H. R. JACOBS' THEATRE—An Inventor's Love, 8 P. M.
KOSTER AND BIAL'S—Vaudeville Carnivorita, 8 P. M.
LYCEUM THEATRE—The Idler, 8:15 P. M.
MADISON SQ. THEATRE—The Silver Shield, 8:30 P. M.
PALMER'S THEATRE—Judah, 8 P. M.
PEOPLE'S THEATRE—Masking, 8 P. M.
PROCTOR'S THEATRE—Men and Women, 8 P. M.
STAR THEATRE—The Senator, 8 P. M.
TONY PASTOR'S—Tony Pastor's Co., 8 P. M.

CRITICS AS PROPHETS.

SARCEY, the leading dramatic critic of Paris, has been called upon to defend a suit that is not only interesting because of its oddity, but because the result will define—in France, at least—the legal rights of an author with respect to immunity from criticism, and will determine the question whether a court can place limitations upon the expression of a critic's honest opinion.

M. SARCEY condemned M. BECQUE's play La Parisienne when it was produced originally at the Renaissance Theatre. The piece was an unequivocal failure, but M. BECQUE and his supporters railed so noisily against M. SARCEY's judgment that the veteran critic used his powerful influence to secure a revival of it at the Théâtre Français, where it would be interpreted by the best actors in Europe. His effort was successful, but the play was not, and M. SARCEY had the satisfaction of saying in his paper that his first impression of La Parisienne was correct, and that the public had rejected the work again.

It was evidently for the purpose of vindicating his own opinion in a manner that should leave no room for further discussion, that M. SARCEY interested himself in obtaining a second hearing for the play at the Française; but the author therein found a handle for the lawsuit that is now the talk of the cafés and boulevards. He charges the critic with inconsistency, and claims that in publicly condemning the piece whose acceptance he had privately urged upon the Minister of Fine Arts and the director of the Comédie-Française he exhibited a malicious intent. The clause in the Civil Code on which the action is based provides that "if any injury be inflicted upon any one it must be repaid by the persons through whose fault it has occurred." It is far from evident, however, that the framers of this law intended it to gag independent critics.

In our country the liberty of the press is guaranteed under the constitution. It is the vested right as well as the bounden duty of the newspaper to discuss or criticise all public matters when the object and intent of the discussion or criticism is to conserve the public good.

Pictures, books, plays and operatic performances are matters of public interest and importance, and the press is permitted to treat of their merits, or the qualifications of the persons responsible for them, in the freest manner, provided always that malice does not enter into its deliberations. And no one, we imagine, will quarrel with a privilege that is entirely consonant with our theory and principles of government and that is calculated to promote the best interests of art and letters.

But it is a serious question whether the press does not sometimes—and without malicious intent—transcend its rights and privileges in connection with the reviewing of plays and performances, and it is also a matter of considerable doubt whether playwrights, managers and actors are not often injured by the criticisms of the press in a manner that opens the way to the seeking of legal redress. The particular grievance we are about to speak of has never been taken to the courts in the United States, so far as our knowledge goes, but we are inclined strongly to believe that it might be made properly a cause of action.

It is the custom of dramatic critics in this country to supplement their analyses of performances with predictions, based on individual observation, of their probable success or failure in the popular sense.

Indeed, so general has this custom become that managers await the prophecies with more anxiety than they await the criticisms. The term "popular success" they have come to regard as far more valuable than a favorable critical opinion, for they think—and with much reason—that the public is likelier to be attracted to the theatre by reports of popularity than by critical commendation. There is supposed to be something contagious in such reports, and as a consequence the managerial paragraphs and advertisements usually dwell upon "crowded houses," "popular triumphs," and such commercial phases, instead of dwelling upon the actual merits of their programmes.

When the critic steps outside of his critical character and waxes prophetic, the manager has no reason to feel aggrieved if—either wisely or foolishly—the writer casts a favorable horoscope for the venture. But if he predicts—either wisely or foolishly—that the performance will not attract, the manager considers that he has sustained the worst injury it is within the power of the writer to inflict.

Is it the province of the critic to prophesy regarding the probable attitude of the public toward a new performance? Does he thereby subserve any good purpose? Does he advance the cause of art? Does he benefit the actor, correct the playwright or instruct the public?

How many critics there are that descend from the judicial bench to indulge in sapient prognostications respecting the probable "go" or "slump" of this play or that actor! How many critics habitually throw a wet blanket over a worthy production by opining that it is "too good to meet with public favor," well knowing that under the present conditions such an assertion is likely to do it more harm than the cruelest condemnation.

In its capacity of guide to the theatrical profession it is THE MIRROR's duty to publish the probabilities when they can be correctly foreseen, because one of its responsible duties is to inform managers and others commercially interested in new plays throughout the broad expanse of this country regarding the pecuniary prospects of new productions. But in the case of the daily press there seems to be no warrant whatever for the custom, which, in their hands, becomes mischievous and damaging.

Indeed, we do not think that the press can show that its play-prophecies work any public good; while, on the contrary, we do think that they can be shown frequently to work personal injury. That being the case, and the law offering redress for private wrongs, may not such an injury be a legitimate cause for a civil suit, instituted by the sufferer, whose business has been thus unwarrantably interfered with?

The question is quite as interesting and the issue a good deal more important than that involved in the BECQUE-SARCEY case.

PERSONAL.

MONTEGRIFFO.—Mr. Montegriffo, the well-known tenor, has signed an engagement with the Carl Rosa company. He sailed for Liverpool on the *Etruria* last Saturday.

SOTHERN.—E. H. Sothern appeared before a distinguished audience in Washington on last Wednesday night. The boxes were occupied by President and Mrs. Harrison, Vice-President and Mrs Morton, Mr. and Mrs. Russell Harrison, and a large party, as the guests of Count Arco Valley, the German Minister.

PALMER.—A. M. Palmer went over to Philadelphia on Monday, to witness the trial performance of Her Father, by the Madison Square stock company.

POTTER.—The Potter Bellew combination is on its way to England, from Australia, *via* India. A London engagement is purposed with Hero and Leander as the *pièce de resistance*.

PITROT.—Richard Pitrot, the well-known mimic, has purchased the sole rights to A Dark Secret. He is having it translated into German and will produce it at the Carl Theatre, Vienna, about the middle of next month.

PURSSELL.—In her hair-raising military drama, A Woman Hero, Kate Purssell will perform the break-neck feat of riding a horse bareback and with a broken bridle down an inclined platform into a stockaded post.

ELLIS.—Celie Ellis has been engaged for the coming revival of the Lion and the Lamb, or as it is to be rechristened A Man of the World. She will have the part of the French ballet-dancer.

GREY.—Katherine Grey, of All the Comforts of Home company, has been ill in this city for over a month, but is now convalescent. She has received every care at the hands of the management, and will be able to play in a few weeks.

MODJESKA.—Madame Modjeska has arranged for another tour in this country next season. She will be managed by Frank G. Cotter.

WILLARD.—E. S. Willard is to appear at Hooley's Theatre, Chicago, in April next, following the engagement of the Madison Square Theatre stock company.

BARRETT.—Lawrence Barrett is reported to be considering the advisability of a revival of The Man o' Airlie during his engagement at the Broadway Theatre.

ROBBINS.—May Smith Robbins, the star of The Little Trixie company, who recently sustained a painful accident at the depot at Van Wert, Ohio, has fully recovered, and is again on the road.

CHART.—Nye Chart, a young actor in Mrs. Kendal's company, was taken ill with diphtheria during the Philadelphia engagement. Mr. Chart is a son of Mrs. Nye Chart, owner of the Theatre Royal at Brighton, England.

BIZET.—A biography of George Bizet by Camille Bellaipre has just been published in Paris.

THORPE.—Courtenay Thorpe contemplates giving a number of dramatic readings in New York similar to those he gave in Boston during the engagement of Rosina Vokes' company in that city.

HOOLEY.—R. M. Hooley, the Chicago manager, left for the Lake City on Sunday night.

HERBERT.—J. W. Herbert, one of the comedians of the Babes in the Woods company, has purchased a house in Chicago.

WOTHERSPOON.—George Wotherspoon has returned to this city after his successful tour in Australia with Little Lord Fauntleroy.

DANIELS.—Frank Daniels claims to have cleared $15,000 on his ten weeks tour of the Pacific Coast. His two weeks' engagement at the California Theatre netted him alone a profit of $6,000.

KENDALS.—The Kendals will play their return engagement here in April at Palmer's Theatre, the arrangements having been completed last Saturday.

BUIST.—Scott Buist has been added to the list of actors who manage theatres in London, and is soon to appear in a revival of Our Regiment.

FRAWLEY.—T. D. Frawley has been re-engaged by W. H. Crane for next season at an increased salary.

DEWOLFE.—C. R. DeWolfe has been engaged to go in advance of Our German Ward.

RICE.—Fanny Rice fell on the ice while skating last week and was unable to appear in her role in Poor Jonathan last Thursday evening. Madge York took her place.

HOWARD.—In a recent letter to Charles Frohman, Bronson Howard expresses himself as highly delighted with the success that Shenandoah has met with in the South.

ROBSON.—Stuart Robson's present season is declared by his manager, W. R. Hayden, to be the most successful that comedian has ever had. After the present week at Newark the company goes South, returning here in April.

BACON.—Charles R. Bacon, the business manager of the Rose Coghlan company, has leased the Porcupine Hotel at Bar Harbor, Me., and will manage it next Summer.

LETTERS TO THE EDITOR.

THANKS.

KANSAS CITY, Jan. 7, 1891.

To the Editor of the Dramatic Mirror:

SIR.—Since leaving New York I have been half around the world, and everywhere my MIRROR has reached me—sometimes several weeks late, as was the case when three different numbers were brought on board the ship at Acapulco, in one package.

My Christmas number I have just sent off to send to some friends in Valparaiso, who were with me once and enjoyed my MIRROR immensely.

I am not a professional, but I enjoy reading your clever paper and am very lonely if, in my travels in search of health, I miss a copy.

One thing I wish to speak of that has been in my mind some time, and that others have mentioned to me: Why do you not print the date of the paper in the inside upper corner of each page as do *Life* and other weeklies?

A gentleman told me in Hawaii that he came across THE MIRROR in a cafe in Honolulu, the first leaf of which was missing, and he could not tell for the life of him whether the copy was an old or a new one, until he came to an article in which an approximate date was mentioned.

I trust you will pardon this suggestion. I have gotten so much real pleasure out of your bright paper that I am unwilling to find fault with what has contributed so much to my enjoyment.

Wishing you continued success and another brilliant year, I am

Cordially yours,
D. L. F.

The suggestion made by our correspondent has so many recommendations that we have concluded to adopt it at once, as she will observe by reference to the date line on every page of this issue. We further beg to tender her our thanks for drawing attention to the matter.—EDITOR DRAMATIC MIRROR.

A TANGLE STRAIGHTENED OUT.

HARTFORD, Conn., Jan. 7, 1891.

To the Editor of the Dramatic Mirror:

SIR.—Will you kindly contradict the statement in this week's issue regarding Martha Portevous?

Miss Portevous was engaged and played the part of Rose in Later On for three nights only.

Miss Molly Fuller played the part of Pansy during Miss Lewis' illness in Rochester, N. Y.

Yours respectfully,
HALLEN AND HART.

A DOSER FOR MR. DONNELLY.

PROVIDENCE, R. I., Jan. 12, 1891.

To the Editor of the Dramatic Mirror:

SIR.—Lost in the mazes of the Cryptogram, which deserves to take rank amongst human inventions with the famous scheme for extracting sunbeams from cucumbers, Mr. Ignatius Donnelly ignores completely a most important point relative to the authorship of the Shakespeare plays, and has not advanced the shadow of a reason why Lord Bacon did not proclaim himself the author of them, if they indeed emanated from his brain.

Will Mr. Donnelly inform us benighted mortals what earthly motive Francis Bacon could have for concealing such a fact, when he signed his name to works inferior in every way to the plays of Shakespeare?

AVONA.

A CONVENIENCE FOR ACTORS.

SPRINGFIELD, Ill., Jan. 5, 1891.

To the Editor of the Dramatic Mirror:

SIR.—I think THE DRAMATIC MIRROR, whose disposition to benefit the "player-folk" is so generally acknowledged in and out of the profession, can afford and will not deny a few lines of its valuable space to a subject of much importance to every traveling professional.

It is unquestionably true that grease-paint, powder, rouge, and cosmetics are indispensable accessories to every actor and actress. Mind you, I have no desire to advertise these articles, but I do wish THE DRAMATIC MIRROR to ask, and earnestly urge, with me, the traveling profession to support the various druggists and dealers throughout the country, who have accommodatingly laid in a stock of these articles for the express convenience of professionals, rather than as a profit to themselves.

In conversation with several of these dealers lately, they have asserted, I believe, honestly, that they are particularly careful to keep their stock fresh, that they sell the articles at no advance upon the makers' home prices, and that there not only is no profit in their sales but an absolute dead loss.

Nine out of every ten Thespians will send to New York for anything needed in this line, when it can be obtained in any town in which they are playing—saving time, postage, and often, expressage, besides encouraging the dealers.

Any of my brothers and sisters who have had the experience of leaving their make-up boxes "in the last town"—and these things happen to the most careful—know what a blessing it is to find these necessities on sale in the "next stand," rather than borrow from a (not always) obliging associate.

I assert that this is a positive benefit to the traveling profession; hence my request to infringe upon your time, space. I'm afraid—patience.

Truly yours,
CHARLES MORTIMER.

A PROTEST FROM MERVYN DALLAS.

NEW YORK, Jan. 5, 1891.

To the Editor of the Dramatic Mirror:

SIR.—I find the Leslie Carter Ugly Duckling management still retain my name as playing the part of The Chevalier Ralf, in spite of my written protest.

After dismissal I wrote the management protesting against my name appearing as a member of the company.

The part originally assigned me is now, I understand, cut down to a couple of lines and three entrances, the same being played by an amateur. This is adding insult to injury, and I shall certainly make it a question of damages.

I trust, however, in the meantime you will in the columns of your valuable paper make known to managers and the profession my protest against such injustice and the serious injury I am likely to sustain by such conduct.

In addition to your report of "The Dacre-Dallas Discharge" in your last week's issue, may I ask you to kindly make public the enclosed letters I received from Mr. Price? I am, sir, your most obedient servant,
MERVYN DALLAS.

[Copy No. 1.]

TORONTO, Nov. 29, 1890.

My Dear Mr. Dallas,

For reasons in no sense personal, I must, with most sincere regret, inform you that we can no longer avail ourselves of your services after three weeks from to-night. The part you are playing now is of so little consequence that it can be readily eliminated altogether, or played by "utility," and there is no prospect of being able to utilize you in anything else that may be under consideration.

Personally, you are held by the management in the highest esteem, and if we had the part for you, I feel sure you would do it credit. I will do all in my power to obtain you another engagement.

Faithfully yours,
E. D. PRICE.

[Copy No. 2, in answer to my protest and refusal to accept notice 1.]

NEW YORK, Dec. 2, 1890.

My Dear Mr. Dallas:

In reply to your note yesterday, I regret that I can add little to what I have already communicated.

I must assume that you read and quite understood the terms of your agreement before you signed it. Neither the latter nor the spirit of the contract has been violated. Unfortunately your services (as heavy leading man) are not necessary, and involve an expense that can be avoided; therefore we must dispense with them.

This is a plain business proposition, and you, as an old manager, quite understand it. Mrs. Carter, Mr. Belasco, all of us, are most sorry to part with you. I have tried to make it a little easier for you in view of the fact that you are paying off a large advance by giving three weeks' notice instead of the customary fortnight. [I paid off the advance the week I left.—M. D.]

Mrs. Fernandez has spoken of a possible engagement for you with Clara Morris. Will you see her at once.

Sincerely yours, E. D. PRICE.

THE USHER.

In Usherette

Would fain who can! The ladies call him, sweet.
—LOVE'S LABOR'S LOST.

No ordinarily intelligent person can misunderstand the scope and bearing of the Supreme Court's recent action in refusing to enjoin an actor from appearing elsewhere than in the company of the star, his contract with whom the player has broken.

The decision has nothing whatever to do with the question of the validity of contracts between managers and actors.

It does not alter the status of either class in the matter of agreements.

It does not relieve the actor from the responsibilities of a contract, or deprive the manager of his redress at law.

It simply and solely determines the fact that an actor cannot be restrained from playing unless he is essential to the very existence of a theatrical company; or, as the Supreme Court Judges expressed it, unless he is an actor of "unique, exceptional, or extraordinary" powers.

✤

The other night at the Broadway Theatre Mr. Booth occupied a box with his daughter.

He looked pale and ill, and when he rose and slowly made the detour of the house in order to reach the stage to congratulate his friend Barrett, he was followed by many sympathetic glances, for he walked slowly and painfully, leaning heavily upon a cane.

Strange to relate, Mr. Booth is in better condition when he is acting than when he is resting from his labors, and lounging in the quiet house of The Players.

Work appears to rouse his whole nature into an activity that wards off ills and makes him more like his old self.

✤

Not long ago I asked Judge Dittenhoefer to prepare an article for THE MIRROR on the international copyright bill pending in Congress, particularly with reference to its probable effect on American playwrights and playowners.

"After carefully examining the bill," the Judge now writes me, "I have come to the conclusion that even if enacted it would be of very little service to American owners of dramatic property. Further than this, it seems to me that the article would have no special value for the readers of THE MIRROR."

But how about its value to American dramatic authors?

✤

The selectmen of Plymouth were sound in their refusal to license the Clemencean Case.

They answered all the arguments presented in favor of the piece with the assertion that "the tendency of the play was immoral," and declined to reconsider their action.

These selectmen justified their title.

Clemencean Case companies, by the way, are coming to grief in every direction.

✤

Dozens of suggestions for cartoons and satirical theatrical sketches have reached THE MIRROR during the past ten days.

Many are contributed by professionals, who naturally enjoy especial advantages in the direction of observing phases of dramatic life that are open to humorous or satirical treatment. The laity also make a capital showing, taking snap-shots from "the front."

Of the specimens already received quite a number come up to the standard, and these will develop into full fledged cartoons and "skits" in due course.

✤

The Mr. Canfield who succeeded Arthur Dacre as Mrs. Carter's leading man, was a student in Bouicault's school of acting last year.

Mr. Dacre received $250 a week for his services. I am told that Mr. Canfield's salary is $30.

Evidently there was more of method than of madness in the Dacre discharge.

✤

Amy Roselle made a personal success in the matinee performance of Esther Sandraz at the Madison Square last Thursday afternoon, although the piece itself met with little favor.

Miss Roselle is noted for her versatility. She plays the emotional heroine or the frivoliste of farce with equal facility and skill.

I believe it is among the probabilities that she will be engaged by T. Henry French for his next production at the Garden Theatre.

A TRIAL THEATRE.

The unknown playwright need be unknown no longer. In a few weeks the Frohman Dramatic Studio will be opened—one of the most perfectly equipped little stages for the purpose of trying plays in New York.

It is a small theatre, built on the top floor of the Frohman Dramatic Exchange, and to avoid the restrictions of the Fire Department Mr. Frohman had to call it a studio, which, after all, is not a misnomer. It is a studio—a theatre-studio for authors, where new plays may be tested before an audience especially invited, not persons who seek only to be amused but managers, authors and critics who know a good play when they see one.

The little auditorium will hold a couple of hundred persons comfortably. The stage is deep and sufficiently wide. It is fitted with scenery, good dressing rooms, and every possible convenience for the proper staging of a play. No charge will be made for admission, but the letters of invitation will be issued sparingly and judiciously, and only to those persons who, either by vocation or position, are likely to take some interest in the work produced.

The cost of a production at the Frohman Studio will be about one-fourth less than at the regular theatres in the city. The price will vary from $150 to $250, according to the play. This estimate will include actors, rehearsals, lighting, staging, etc.

No play, however, will be considered unless it possesses a certain degree of merit. A competent play reader will be retained by Mr. Frohman. This new undertaking is expected to give a considerable impulse to the output of American plays. The theatre will be under the personal management of Gustave Frohman assisted by Sedley Brown.

MAGGIE MURPHY'S PRIZE DANCE.

One of the features of Reilly and the 400, the current play at Edward Harrigan's new theatre, is Maggie Murphy's Prize Dance at Casey's Hall. Incidentally she sings the most popular song of the piece, called "Maggie Murphy's Home," which is destined to be sung and whistled from New York to San Francisco in the course of the next six months.

Emma Pollock is the name of the young actress who has made a hit in the part, and a good many people have been wondering how Mr. Harrigan came to secure her. Accordingly, a MIRROR reporter elicited from Ed. Collyer, her dancing master, the following particulars concerning her engagement.

"It was originally intended," said Mr. Collyer, "to engage Katie Hart for the part of Maggie Murphy, and Mrs. Harrigan was just about to go over to Brooklyn to make her an offer, when she read of her sudden death in the daily papers. Then Mr. Harrigan hit upon the idea of engaging Polly MacDonald, but she was unable to leave Lester and Williams, so that when the name of Emma Pollock was submitted by well-known people, Mr. Harrigan said he would be glad to meet her. He only knew of Miss Pollock by reputation. She had been starred in Muggs' Landing and was then with her sister, Evelyn with The Fakir company on the road. It was arranged for her to come to New York, and Mr. Harrigan at once declared that she was an ideal Maggie Murphy in appearance, and engaged her after the first interview.

"As a matter of fact, Emma Pollock had never done a jig in her life, although she did a song and dance with her sister Evelyn in The Fakir company, having received instructions from me during the Summer. It is no exaggeration to say that she showed more stamina and aptness than any other girl that has come under my tuition. She began to take lessons on Nov. 11, and learned so rapidly that she was able to introduce twenty-six different steps in the prize dance on the opening night of the piece. She dances five minutes and a half, not counting the inevitable encore. John Decker, who is the darkey girl, dances in competition with Maggie Murphy, has all he can do to hold his own, although he is an excellent dancer, as well as one who is not easily tired out.

"Miss Pollock is rubbed down and bathed in alcohol after this scene, so that there is little likelihood of her catching cold. She is sixteen years of age and only weighs 101 pounds. There is a striking resemblance between Emma and Evelyn. The latter, as you know, has been engaged to play Tot in Joshua Whitcomb, and is also one of my pupils. Both girls have been on the stage from childhood, and two other sisters are in the profession. Altogether there are five girls and two boys in the family. When in the city Emma lives with her 'old mother' in Adams street, although not in the 'double tenement' that Maggie tells in her song, but, from what I know of Emma, it is quite likely that she 'always pays the rent,' at least her share of it. She comes of good family. Her father, who died some years ago, was a well-known journalist on New York and Brooklyn papers. Her mother is a charming lady and a delightful conversationalist."

FIFTH AVENUE TO BE REBUILT.

Although consultations were held daily all the early part of last week, it was not until Thursday last that definite arrangements were made for the rebuilding of the Fifth Avenue Theatre on the old site. The main obstacle to the rebuilding of the theatre was Mrs. Peter Gilsey's determination not to part with the house in which she resides adjoining the theatre and fronting on Twenty-eighth Street. Her consent, however, was finally given.

Adding the land on which this mansion is situated to that originally occupied by the theatre will result in ample room for a new house to be built under the requirements of the present Building Laws. H. C. Miner has secured a lease of the premises from the Gilseys for a period of ten years, and a contract by which the estate is to build a fine fireproof theatre. The auditorium of the new house will run parallel with Twenty-eighth Street, instead of with Broadway, the stage occupying the ground on which Mrs. Gilsey's house now stands.

Frances H. Kimball, the architect, is at work on the plans for the new house. Work on it will be begun as soon as the architect's plans are completed. The new house will be 140 feet long and 100 feet wide, with two entrances on Broadway. The building will be constructed of iron beams and hollow brick walls filled in with Portland cement. The decorations will be in brick and terra-cotta. The exterior will be of pressed brick and terra-cotta.

The Gilseys are to furnish the theatre with steam and gas pipes, boilers, electric light wires, stage and fly galleries, while Mr. Miner will do all the frescoing and other decorations, as well as furnish all the stage appliances, gas and electric fixtures, radiators, chairs, carpets and draperies. The latter will be of fawn-colored plush and brocatelle. Mr. Miner expects to have the house opened before the beginning of next season.

Mr. Miner and Herrmann, the magician, are out with cards declaring that the complaints made about the conduct of the firemen at the fire are unfounded, and that the department should be commended for their hard work.

HE WILL BEAR WATCHING.

John F. Cordray is the manager of popular-price theatres at Seattle and Portland, Ore. Both support permanent stock companies.

In his policy Mr. Cordray is unique among located managers. Realizing that it is cheaper to take what one wants without asking leave than to indulge in the needless extravagance of paying for material, as men with foolish scruples against engaging in dishonest pursuits are in the habit of paying, Mr. Cordray steals plays right and left to present on his stage.

Whether he thinks that the distance of Seattle and Portland from the theatrical centre is a safeguard, or whether he imagines that it is wise to be reckless about it, THE MIRROR has no means of ascertaining. Suffice it that he pirates in the boldest manner.

Among the plays that Mr. Cordray has produced or is about to produce are The Two Orphans, Hazel Kirke and Michael Strogoff. Not long ago he produced The Shadows of a Great City under the title of Lights of a Great City, and M'Liss under the title of Waif of the Sierras. He intends, according to the testimony of a member of one of his companies, to pirate copyrighted plays right along during the rest of the season.

Owners of plays will do well to keep their eyes on the proceedings at Mr. Cordray's theatres, as they are reported or announced week by week in THE MIRROR's correspondence department.

As Mr. Cordray is not a flitting pirate there will be no difficulty in making him pay dearly for his insensibility to the difference between *meum* and *tuum*. Henry French asserted his rights successfully in one case recently.

Mr. Cordray some time ago announced the production of a farce-comedy called A Victim of Circumstances. Mr. French smelt Private Secretary in this, and applied for an injunction restraining Cordray from doing the piece.

The case dragged along with the usual law's delays from the first of September until last month, when the United States Circuit Court at Portland finally decided in Mr. French's favor. Other play-owners can seek to prevent the pirating of their plays in the same manner, while those that have suffered already can institute suits to recover the damages they have sustained.

A little wholesome discipline of this kind would oblige Mr. Cordray to confine his operations to plays that he may produce only when they are honestly come by.

The leading lady of Mr. Cordray's Seattle company, by the way, is a sister of Charlotte Tittell, of Daniel Frohman's forces.

PROFESSIONAL DOINGS.

The Selectmen of Plymouth, Mass., refused to grant a license to a Clemencean Case company, headed by Lillian Armstrong, to appear or rather exhibit in that natal town of the Pilgrim Fathers. Efforts were made by the management of the company to have the Selectmen witness a private rehearsal of the studio scene, but the town folks proved themselves worthy descendants of their Puritan progenitors, and withstood all blandishments to lure them into the primrose path.

JOSH DARNOW and RAMIE ANDREWS' Guilty Without Crime company will rest for two weeks after Jan. 17 to prepare for the production of their new play Green Lights which they intend to produce early in the Spring.

THE BOSTON BABY company stranded at Galveston. E. T. Stetson and wife left at once for New York, but nearly all the remaining members were unable to leave that city.

MAUDE ANDREWS was made the recipient of a costly diamond necklace, together with brooch and bracelets, from her company, on Christmas at Key West, Fla.

JOHN DILLON will open the new Opera House at Peotone, Ill., Jan. 15.

WILL C. LOWE, comedian of Newton Beers' company, is convalescing from a serious surgical operation that he was recently obliged to undergo. He will join his company again next week in Texarkana.

JAMES C. CURRY, of the Grimes's Cellar Door company, who has been seriously ill with brain fever for the last three weeks, joined the company at Wilkesbarre last week.

HARRY PECK, of the Fogg's Ferry company, was taken ill at his hotel in Wilkesbarre on the 3d inst., and removed to the city hospital there. Reports state that he is recovering.

A. M. MCCREIGHT, MIRROR correspondent at Memphis, Tenn., writes as follows: "Charles Shackford, an opera singer, has been here for the past month, running up bills at the hotels and imposing upon professionals. He has beaten the Peabody badly."

MARIE HUBERT FROHMAN'S first appearance in this city in The Witch will occur at the People's the week beginning May 4. A professional matinee will be given on Wednesday of that week, when False Charms, by Philip Hamilton, one of the authors of The Witch, Snow Bound, by Sedley Brown, and King Rene's Daughter will be seen for the first time in New York.

HUMPHREY AND CROSSLEY, the managers of Charles A. Loder in Hilarity, report that the present season is most profitable. They are now engaging people for Oh, What a Night, in which Mr. Loder will star next season.

RICHARD NEVILLE has been engaged by Gus Pitou for the production of The Power of the Press.

GEN. BEAUREGARD was an interested spectator of Shenandoah at its recent presentation in New Orleans. He was introduced to the members of the company, and highly commended the performance. On the night following his visit, Helen Leslie, who played the part of Gertrude Ellingham, was presented with an exquisitely hand-painted mouchoir, with the compliments of the season.

KITTIE HERBERT fell from a trapeze and broke both wrists while performing at the Gaiety, Columbus, Ohio, on Jan. 5.

ON Jan. 5 the Winchester, Ky., Opera House was destroyed by fire. The McGibeny Family were at the house, and all their instruments and costumes were lost. Hugh McGibeny writes THE MIRROR that, thanks to the kindness of Professors R. De Roode, C. G. Conn, Henry Saxon, and others, of Lexington, they were able to borrow instruments and fill their engagements.

THE Timmerman Opera House, Englewood, Ill., reopened on Dec. 23 with a complimentary soirée tendered to the patrons of the house and public generally. The alterations, it is said, have made the house finer than before the recent fire.

ALBA AND O. W. HEYWOOD have engaged Signor Jovine, the tenor, for their Peerless Concert company.

THE New Opera House at Fremont, Ohio, is ready for the opening on the 15th inst. by the New York Casino Opera company. The house cost $75,000 and is very handsome and complete in its appointments. It seats 1,505 people.

YON YONSON will be seen in Brooklyn shortly. It is booked through to the Pacific coast. Sadie Connelly has been engaged for the company.

JOSEPH J. HILD, well known in this city and Brooklyn as the former manager of Jacobs Brooklyn Theatre, left for Chicago last week to take charge of H. R. Jacobs' Academy of Music, in that city.

A SUIT has been brought by Manager Green, of the Opera House, at Jackson, Mich., against the [illegible] of that city for $3,000 damages. The paper in question severely attacked a number of theatrical companies booked to appear at the theatre.

EMMA ABBOTT'S OBSEQUIES.

Dr. Pinkerton, of Salt Lake city, who attended Emma Abbott in her fatal illness, stated that she had been unwell for a week or more before her engagement to open the new Opera House at Ogden, Utah.

On Dec. 30 she was seized with a heavy chill, which recurred on her arrival in Salt Lake City on the following day. She went to bed for awhile and, feeling somewhat better, went on for her part in Ernani at the Salt Lake Theatre.

It was apparent to everyone among the large audience present that she was not in a fit condition to sing, but she struggled through and did not omit a bar of the music, although it was at times painful to see the effort required. At the close of the performance she was hurried home, and the best medical skill obtained, and nothing that might help her was left undone. The whole city was interested for Miss Abbott had always been a favorite there.

On Sunday night Miss Abbott turned to Mrs. Pratt, wife of the manager, who was sitting at her bedside, and inquired

"What day of the month is this?"

Mrs. Pratt informed her.

"Then," she added, "it will be two years since he died," alluding to her husband. Shortly after she called Miss Annandale and told her that she knew death was approaching.

"But," she added, "I am not afraid to die."

She sank rapidly until her death, at 7.40 A. M., Jan. 5. It is a sad coincidence, that her husband, who was taken ill in Salt Lake City (and died shortly after in Denver) should have passed away two years to a day before his wife.

After the body had been embalmed, a short service of song and prayer was held in the parlor at the Templeton, to which only the members of the company were admitted, Rev. Mr. McNeice officiating. The hallways were thronged with people who had come, notwithstanding a public notice that nobody would be allowed to view the remains, but it was afterward decided to permit all to take a last farewell of the good and pure woman and popular artist.

The body reposed in a metallic casket in imitation of rosewood, and was robed in a lilac gown, the one she wore in Ernani upon her last appearance on any earthly stage on New Year's Eve. The dead looked sweet and smiling. A veil was wrapped about the head and coiled around the arm. In one hand was placed a bouquet of roses, in the other lilies of the valley.

At 9.30 P. M. the funeral cortege formed at the hotel, Messrs. Michelena, Broderick, Consadine, Mowanza, McCormack and Pruette being the pall-bearers. The hearse was followed by carriages bearing the members of the company to the Union Pacific Depot.

The floral offerings were very beautiful. Mr. C. S. Burton, manager of the Salt Lake Theatre, sent a lyre of pink and red roses; the Choral Society, of Salt Lake City, a large floral arch, surmounted by a cross, from the inner part of the arch depended a crown of white flowers. On the base of the piece the word "Abbott."

The Hotel Templeton sent an anchor of white flowers, and the members of the company a cross, a heart, a star, roses, smilax, in great profusion. Mr. C. E. Johnson, the correspondent of THE DRAMATIC MIRROR in Salt Lake City, sent the little bunch of lillies of the valley which were placed within the casket.

The company sang, or attempted to sing, "Good Night, Beloved," and "Home Sweet Home" during the services. It was a harrowing attempt, however, and there were more sobs and tears than melody in it.

The remains arrived in Chicago on Friday last, the members of the company acting as an escort. In the afternoon the funeral services were held at Central Music Hall. The streets leading to the edifice were thronged. As the funeral procession filed slowly into the building Schubert's "Funeral March" was played. The casket was borne by C. H. Pratt, William Pruette, Fernando Michelena, William Broderick, Daniel Consadine and Richard Karl of the Emma Abbott company. The honorary pall-bearers selected from the local theatre managers, followed, and after them Miss Abbott's father and mother with their two sons. Professor David Swing and the Rev. Dr. Thomas pronounced eulogies, while a quartette sang "Nearer My God to Thee" and other hymns. There were floral tributes from all over the country.

After the services the body was taken to Graceland Cemetery and placed in a vault temporarily.

An elaborate monument is now being made by P. Reinhatter and Co., of Philadelphia, and is to be placed over the family lot at Gloucester, Mass. It will be the costliest monument ever erected in America, $85,000 being expended on it. It is to be of Quincy and Westerly granite, in the Gothic style, the dimensions being fifteen feet by eighteen feet six inches. In the centre of the base there will be a ledger, with a receptacle, one foot, three inches, by three feet, seven inches, in which the ashes of the singer will be deposited. This is somewhat similar to the ancient Roman custom observed in the tombs, whose ruins may still be seen along the Appian Way. It will take a year to make the columns and capitals of the mausoleum, as they are of ornate and complex design.

The Emma Abbott Opera company, as such, has disbanded, but Manager C. H. Pratt talks of reorganizing to fill the Abbott dates, provided he can engage an acceptable prima donna. If he cannot, William Broderick may take the organization out.

The will of the deceased prima donna was filed on Monday. It was dated May 18, 1890, and was executed at the Marlborough Hotel, New York. The witnesses were William L. Dunning, A. J. Callaghan and Samuel J. Hall. The trustees are W. L. Dunning, James L. Mitchell, of Indianapolis and Mr. Houghton, of Brooklyn.

After requesting that her body be cremated, she directs the executors to place on deposit $10,000 in the Farmers' Loan and Trust Company, and from the income to pay $400 monthly to her father, Seth Abbott, residing at Minneapolis, Minn. A like sum is to be placed in the United States Trust Company in favor of her mother, Mrs. Almira M. Abbott. To Leon H. Abbott, George H. Abbott and Frank Abbott, her brothers, she leaves $25,000 each, to Mrs. Lizzie Abbott Clarke $25,000, and to the children of Leon and George H. and Mrs. Clark $5,000 each.

To Mrs. Martha G. Wetherell, the mother of her late husband, she gives $10,000, and to the children of Mrs. Etta Clark $5,000, and a similar sum to the children of Monson L. Wetherell. The sister of Martha G. Wetherell receives $5,000. Van Houghton, one of the executors, gets $10,000, and Daniel A. Consadine, of Nashville, her secretary, receives $5,000. To Alice Cafferty, of Jersey City, she leaves $5,000, together with all her music, operatic scores, etc. Her diamonds and jewelry are to be sold by auction.

Several churches and charitable institutions are noticed, all receiving $5,000 apiece. The Actors' Fund is not remembered in the will.

THIS WAR PLAY THEY LIKE.

In connection with what has appeared in these columns concerning the reception of war plays in the South, Harry P. Mawson, the author of A Fair Rebel, gave a MIRROR reporter an account of his own experience.

"The play has been received everywhere with the utmost cordiality. I do not remember a single instance where it has met with less support and applause than it did up North. If anything, I might say our success South was greater.

"The reason probably is that the war play South is more of a novelty. An interesting incident of the tour occurred at Chattanooga, Tenn., where Miss Gillette was presented by the citizens with a Confederate sabre, a relic of the battlefield of Chickamauga. And while the company was in Cincinnati our business manager was called upon by a Mr. Reynolds, an ex-Confederate who was on guard outside Libby Prison when Colonel Rose and his fellow-conspirators made their escape through their tunnel."

The Southern press has received A Fair Rebel with greater favor than any civil war drama except Held by the Enemy. In Richmond, Memphis, Charleston and elsewhere the leading journals said the piece contained nothing that could possibly offend the Southern spirit.

TICKET SPECULATOR NUISANCE.

Complaints of the annoying presence of ticket speculators about the entrance of Harrigan's Theatre, and a consequent difficulty on the part of the public to secure seats at the box-office in consequence, have been unusually prevalent the past few days. A MIRROR representative who called at the new play-house to investigate the matter found both Mr. Harrigan and Manager Hanley standing in the lobby trying to discover how the scheme was worked.

"I'll give $1,000 to the man who can show me how to stop the ticket speculators," said Mr. Harrigan emphatically. "They are licensed by law, and the only thing that can and should be done by the Aldermen is to limit their numbers. Every man who is licensed should be able to show that he is a responsible man financially, and in this way the number of the speculators could be reduced.

"The fact of the matter is that we have a play that everybody in New York, with Jersey City thrown in, wants to see at once. The demand brings the speculators about us, and all we can do is to try and limit their number. They are allowed to stand a certain distance from the lobby, and so long as they are licensed we are powerless."

M. B. CURTIS' PLANS.

"Contracts were drawn up last Friday," said Gustave Kahn to a MIRROR reporter the other day, "by which M. B. Curtis is to play under my management for the next three years. We shall revive Sam'l of Posen now, opening our season on the 26th inst., most probably in this city. For next season we shall produce two new plays, one by a journalist of this city.

"During his present tour and for the rest of the season Mr. Curtis will be supported by a strong company, while new and attractive printing will be gotten out, and no expense will be spared to make the tour a success. I am now looking for the rest of this season and for next, and it is being filled very rapidly."

LETTERS TO THE EDITOR.

THE THEATRES AT BARRE.

BURLINGTON, VT., Jan. 6, 1891.

To the Editor of the Dramatic Mirror.

SIR: Your Barre, Vt., correspondent stated Dec. 27 that Mr. Averill is now managing the Opera House in that place.

This is a mistake. The Opera House in Barre is owned by the town, and wherever plays attractions there rents the house nightly.

Mr. Town, of Barre, and Manager Walker, of this city, are the local theatre managers at Barre. They own all bill-boards in the town except one, and all the leading attractions played there this season have been under their management. They have also booked for Barre nearly all the attractions playing this season in Burlington.

Truly yours,

GEORGE DANA SMITH,
Correspondent.

BOOKERS NO LONGER.

PROVIDENCE, R. I., Jan. 5, 1891.

To the Editor of the Dramatic Mirror.

SIR: I have frequently wondered at your seeming crusade against Hoyt and his farces, but believing you had excellent reasons therefor, I bided my time to learn why.

If A Trip to Chinatown be his latest, is his best, it is about time this planet had one dramatic writer less. The lines are commonplace to the verge of stupidity; the scenes and situations, utterly uninteresting, bordering so far ever coarseness as to approach painfully near indecency. Nothing to take away after sitting three hours to its portrayal, but pangs of remorse for having spent valuable time and money.

Nothing but the excellent singing of the company prevented the entertainment from being absolutely "rotten," to use a very strong but expressive term. It is a pity such talent should be wasted.

Where the satire comes in I fail to see.

If the public taste demands such nonentities, we can only lament and hope sincerely for better things to come. The thing most to be wondered at is the conceit of its author in pluming himself with the airs of a would-be literateur, exposing its follies with the powerful weapon of satire (?).

Sincerely yours,

DISGUSTED.

A SUGGESTION.

THE AMERICAN EDUCATIONAL ALLIANCE,
BOSTON, Mass., Jan. 5, 1891.

To the Editor of the Dramatic Mirror.

SIR: The uniform generosity which your paper has shown to the profession in general, and its evident determination to hold the stage to the standard of a respectable art, leads me to call your attention to what seems to me to be a much needed reform, confident that your desire to aid the profession will prompt you to give this the attention it merits, and to place it before your readers for consideration and discussion.

We hear much said of "protection" for the playwright, but, as is not alone true of the drama, the mystic word has little significance to the majority of those it claims to benefit. Grant the average young dramatist recognition and he will cheerfully take his chances with regard to protection. At present the outlook for the young playwright is well-nigh hopeless, unless he has money or influence. It matters little the merit of his production, if he cannot get managers even to listen to it. They are "too busy," they have "plenty of plays," "shelves full of manuscripts," "hands full of London successes," and so on, *ad nauseam*. Of course there are hundreds of worthless plays which managers cannot be expected to read, but it seems as if these were the ones most frequently read and soonest produced.

I believe that the literary readers of THE MIRROR will readily agree with me that, other things being equal, the playwright with the keenest sensibilities produces the best work, and I am sure that the majority of young American dramatists will confess that their experience has shown them that, as a rule, the playwright who is not sufficiently "thick-skinned" and persistent to tolerate all manner of discourteous rebuff, stands little chance of "firing" the managerial world into an audience. As a natural result of this state of affairs, those best fitted to write, are least fitted to secure a representation of their work; *ergo*, many of our most promising dramatists die still-born on the threshold of their literary existence; and then managers, without the slightest show of sarcasm, pretend to devise engines for the encouragement of the American playwright. Has it never occurred to the profession at large, that while they were seeking to secure the rights of a *few* American dramatists in Europe, they were failing utterly to recognize the very existence of rights on the part of hundreds here at home. In short, seeking to give "the world" to a few already favored with success, they were denying the struggling many a place for the soles of their feet.

I personally know two men who have writen several plays, one or two of which are unusually strong throughout, which have never been produced, simply because the authors had not the means to buy the power to influence, nor the "nerve" to "fire" managers into an audience. And yet managers are frequently importing, at great expense, plays which in incident, plot, and general literary excellence, have not a tithe of the merit of those above referred to.

Cannot some of the readers of THE MIRROR assist me in finding a remedy for this unfortunate condition of affairs? I will hazard the following suggestion:

Let a Bureau be established by persons of influence, integrity and ability for the examination and classification of all dramas sent them. At stated periods let competent judges pass upon said dramas, selecting two or three of the best of each class. Let the Bureau arrange with managers to meet at suitable intervals for the purpose of listening together to these few plays thus sifted out of the many. A fee, say of ten dollars, might be charged the playwright for the labor of examination, and by insisting that all plays be sent and returned by express under valuation the author could be secured against loss. The Bureau might, for a consideration, recommend needed alterations in plays unsuccessful in the competition.

In some such way as this it would seem as if all authors might receive recognition according to the merits of their work, suggestions for its improvement, and a market for successful pieces, while the managerial world would be relieved of the burden of perusing worthless matter, and able to get superior productions at a reasonable rate, instead, as is so often done now, of importing inferior plays at heavy cost.

Let the friends of THE MIRROR—that is to say, the friends of the profession—offer their suggestions.

Respectfully yours,

MELVIN L. SEVERY.

ONE of the features of the entertainment of the 5 A.'s at the Broadway Theatre next Sunday will be a large corps of ushers composed of well-known actors. The said actors are busy studying their respective parts just now, *i. e.*, the diagram of the house. Seats for the performance are selling rapidly.

GLEANINGS.

FRANK SUMNER has left The Fairy Queen company.

SADIE CONNELLY will join the Von Vonson company next Monday at the Amphion Academy of Music, Brooklyn, a new part having been specially written in for her.

THERE is talk of a new theatre being built right at the entrance to Central Park, Fifth Avenue and Fifty-ninth Street. The projector is Judge Dugro, who is already interested in a big hotel being erected in that locality. The plans have not been perfected, but it is said that the new theatre if built will be the handsomest in the city.

C. T. DAZEY has been engaged by James O'Neill and is now rehearsing The Bonanza Prince which is to be given an early production. The play is founded to some extent on the story of The American King, but is virtually new in dialogue and situations. After leaving Mr. O'Neill, Mr. Dazey will probably join Maggie Mitchell who begins rehearsals in a few weeks on a play which he wrote for her.

FRANK HOUSON is engaged in writing the music for Niobe.

AT the meeting of the Theatrical Protective Union on Sunday last, the advisability of helping out native theatrical scenery painters by charging extra pay for handling imported scenery, which is brought here in bond and afterward returned to Europe, was discussed.

CHARLES FROHMAN has secured eleven weeks' time at the Columbia Theatre, Chicago, commencing in April. After the appearance of his stock company there the comedy company to appear shortly at Herrmann's Theatre will be sent to Chicago.

THE SOLICITOR, which has made a hit at the Boston Museum, will be presented, in February, by Charles Frohman at the Baldwin Theatre, San Francisco.

ONLY one of the situations in the German play, The Lost Paradise, is to be retained in the new work which Henry C. De Mille is writing. It will, therefore, be mainly original.

CHARLES FROHMAN arranged on Monday with Clay M. Greene, Sydney Rosenfeld, and Augustus Thomas to furnish him with a new comedy, to be finished by March 17. Each author is to write one act. Mr. Greene will write the first, Mr. Rosenfeld the second, and Mr. Thomas the third.

RUDOLPH ARONSON claims that Poor Jonathan, which is now in its fifteenth week at the Casino, has played already to twenty per cent. more money than Erminie played to in the same length of time.

T. HENRY FRENCH will dedicate his handsome Garden Theatre to charity to-morrow (Thursday) afternoon, giving it and its entire staff for the benefit of the Actors' Fund. Arrangements have been made whereby the Manhattan Athletic Club will produce the new burlesque, entitled The Devil in Search of a Wife, by Margaret Townsend. James W. Morrissey has charge of the business affairs, and already a large number of seats have been sold.

THE 100th performance of Poor Jonathan will take place at the Casino next Monday night. A valuable souvenir will be presented.

JOSEPH J. HOLLAND joins Charles Frohman's stock company on Jan. 26 for the remainder of the season.

A CRAZY policeman fell asleep in H. R. Jacobs' Hoboken Theatre during a matinee performance about a week ago. The applause awoke and annoyed him. He immediately drew his revolver and ordered the audience—mostly composed of women—to leave the house, thereby creating a small panic. Special Officer Wright, of the theatre, ejected him, however, before he had a chance to do any damage.

BARRY JOHNSON has left New York with The Inspector. He is in Philadelphia this week.

PEARL EYTINGE will make her reappearance on the stage early next season in a new play called Vivien.

THE IRISH CORPORAL, with Tony Farrell as the star, played at Yonkers on Monday night. Several managers went up to see the play with a view to a New York production.

BARTLEY MCCULLUM will close with the Ole Olson company at Detroit on Saturday.

IT is officially announced by Manager Parker that George C. Staley will introduce a railroad sensation in A Royal Pass on Jan. 26. This novelty will consist of a locomotive race in which two full-sized locomotives are to run on real iron tracks at great speed. It is also announced that this scene, together with all the machinery, is duly protected by law.

REPORT says that Alberta Gallatin, who is touring the South in classic drama, is playing to remunerative business.

JACOB LITT rejoined the Von Vonson company at Buffalo.

JOHN S. GRIEVES, late of the Grieves Burlesque company, is now business manager of the Globe Theatre at Washington, D. C.

GOSSIP FROM LONDON.

London, Jan.

Great satisfaction is expressed in press and club circles over the cabled intelligence that Jones' Judah, Willard's Parson and Joe Hatton's charming daughter have made hits at the Palmer Theatre. And this, notwithstanding a cabled minor growl from the newspaper which sometimes jobs out criticism, and suppresses the mellow ripeness that might make stringency "melt air." Londoners predict a similar triumph for The Pharisee when he puts on his phylacteries at the same theatre.

The People's Idol at Barrett's new theatre has been toppled over, even as the Biblical idol "Dagon" once fell and The Silver King reigns in his stead. Some interest freshens from the fact that Miss Eastlake is to presentate Nellie Denver, with which Miss Eastlake is so well identified. The latter lady is mourning the loss of both parents, and the drawbacks undergone by Mr. Barrett prevents her promised matinees at his theatre. She will soon make tours in the provinces, and next summer will visit America again. The Silver King really goes on as a stop gap. Mr. Barrett not having a new piece ready. His ill luck has again raised the question as to ill luck of theatres arising from situation.

Bon-idiot always contended that locality made no difference, and that a good piece, even in an ill-placed and unlucky theatre, would always succeed. The great majority of actors and managers here think otherwise. Professionals fight shy of engagements even at higher prices at, for instance, the Opera Comique, Globe, Olympic, Royalty, Novelty and Her Majesty's theatres here. Scarcely any piece, of late years, has been prosperous at any of these houses.

There will soon be an Hegira of society people to Oxford where the young histrions of the University are to produce King John. That baronial and habeas corpus monarch is to be personified by Henry Irving, jr., who will evidently take his fellowship dramatically when he is done with Terence and Euripides and such figures as lie outside of box-offices.

A rehearsal of Jones' Dancing Girl at the Haymarket suggests, as a curt description of it, that it is Puritanism of a modern type versus the Cavalierism of the present, and it looks as if there would be more painting of a moral than a "orning a tale. Yet, Henry Arthur is very clever at weaving one of the ten commandments with some of the thousand conventional incidents of wicked or questionable life. His four acts through which the "girl" dances are entitled "Beautiful Pagan," "Broken Bowl," "Last Feast," and "Desired Haven."

Miss Fortescue, now that the great archæologist of Athens is dead, has been searching into antiquities and has dug out the Lode Chaw. Lord Tomnoddy being dead the title in connection with herself is no longer indelicate. A Farren is to play Fondlove, the character played originally by his grandfather. The drama is one of verse, love, Summer-heat of action especially when measured by a Farren heat thermometer.

"Oh, the humor of it!" An evening daily here makes this announcement founded upon the engagement by Mr. Frohman of Hatton Chambers to write a play: "The author of Captain Swift is not doing himself justice in thus undertaking to write down to the level of American audiences." "Write down" is a memorable phrase in the Dogberrian—"Write me down an ass."

London's low comedian, J. L. Shine, a planet of the Adelphi, has had "ructions" with its management and is to join Arthur Roberts, Marion Hood and stately Alma Stanley in bringing Joan of Arc to the state of burlesque. But is this a novelty? How many actresses have brought Joan to that pitch by playing her seriously?

Marius is ill and goes into Carthaginian exile a while for his health. He does not, however, go to Florence, nor does his wife Florence St. John accompany him. He visits his beloved France and his place in The Pharisee is taken by W. H. Vernon, whose leadership with Miss Genevieve Ward in New York is still a "Forget-Me-Not."

The *St. James's Gazette*, in reviewing the dramatic year of 1890, remarks, "Day by day the interest taken in the theatre is visibly augmenting a fact amply attested not only by the growing attention given to it by the press, but also by the recurring additions made to the number of existing playhouses. It is satisfactory to note, moreover, as an encouraging sign of the times, the increased reliance placed by managers upon original works by English dramatists. At the present moment, of eighteen West End theatres where drama or comedy is being played, only two the Garrick and the Lyric are given over to adaptations from the French."

Mlle. Mancia is rehearsing a part in De Koven's Robin Hood or Maid Marian. Hayden Coffin, another Bostonian, is to do the Robin Hood. The chorus of Merry Men in Sherwood Forest is especially tuneful, and rich in scenic effects.

Henry Lee has been interviewed on his lesseeship of the Avenue Theatre, and he very modestly refers to his acting in the past and his managerial hopes for the future. He gets into leeway very shortly, but has not yet announced his programme. He evidently believes in surprises instead of "linked sweetness long drawn out" in advertisements. He remembers from Pickwickian days that when Mr. Snodgrass took off his coat and announced that he was going to come into the fight with the cabman the latter knocked him out of time before he could double his fists. The best of feeling exists here toward him, and he will not be boycotted by swells nor Cockneys. He grapples with Monte Cristo and his Nortier is well known here by reputation.

The news of the burning of the unlucky Fifth Avenue has just reached here. The *Newsand Post* says it was a misnamed theatre, for neither the old one in Twenty-fourth Street, which burned at New Year's, 1872, while the play of New Year's Eve was on, nor the present one, which also burned in the New Year, and which was on Broadway, was ever entitled to its name. Attention is also drawn to the fact that both theatres burned while Miss Fanny Davenport was playing. Is she a Fanny-er of flames?

G. H.

FOREIGN FOOTLIGHT FLASHES

The death of Celine Montaland, the talented actress of the Comédie Française, is reported from Paris.

* * *

Grim death has been having an unusually abundant harvest this Winter in Paris. Samary, Brasseur, Montaland, Bolot, Feuillet—what talent lost to dramatic art at one fell swoop!

* * *

Patti has contracted to sing in St. Petersburg next season.

* * *

Mrs. James Brown Potter and Kyrle Bellew have left Australia and are on their way home via Colombo. After playing in Calcutta and Bombay they will proceed to London, where they are to produce their new play, Hero and Leander. The story is not the same as that with the main situation. It is an adaptation from the German.

* * *

Otis Mason, late of the Boston Museum company, is reported to have accepted an engagement to play the part of the American when The Liar is put on at the London Princess'.

* * *

Phyllis Broughton will play in the London burlesque of Joan of Arc instead of Sylvia Grey as was announced. Sylvia has joined the variety company's forces.

* * *

Beerbohm Tree's Monday nights have become quite a feature in London, and several imitators are already in the field. George Alexander has now come forward with a similar scheme and announces a series of experimental matinees for the production of new and original plays.

* * *

The first performance of Sardou's new play, Thermidor, will take place next Monday.

* * *

D'Oyly Carte's new London theatre is to be called the Royal English Opera House. Sullivan's Ivanhoe will be the opening card.

* * *

A London paper asserts that Mrs. Musgrave, the lucky co-author of Our Flat, which has had a run of more than 100 nights in the English metropolis, only received £25 for her play. No wonder Milton was grateful for the £5 he got for "Paradise Lost." London must be a great place for the budding dramatist.

* * *

Cecil Morton Yorke will play the villain's part in the London presentation of Jerome K. Jerome's Master of Woodbarrow.

* * *

In a long review of dramatic events in England during the past twelve months Clement Scott, in the *Daily Telegraph*, says: "A dramatic period that gives us and an enlightened public that distinctly encourages such original plays as The Middleman, Judah and The Pharisee, is considerably in advance of its predecessors. Mr. Sydney Grundy's Pair of Spectacles, as acted by Mr. Hare and his company at the Garrick, is surely one of the freshest, brightest, most natural, and human of the plays of the dramatic year."

* * *

Returning to The Pharisee Mr. Scott adds: "Few modern works on the stage have been so much discussed as The Pharisee, beginning with his title and ending with his motive. It is emphatically one of those pieces that will bear a second visit, for there is nothing ephemeral or frivolous about it. Well written, well made, and very fairly acted."

* * *

It was a curious coincidence that while in Paris, they were thinking of hypnotizing Gabrielle Bompard in open court to ascertain what she would state about the Gouffé murder, at the very corresponding hour, Irving was telling hypnotically his story of the murder of the pedler in The Bells at the London Lyceum. Yet when he first produced this in England, and J. W. Wallack, Jr., produced another version of it in America, the critics remarked upon the curious conceit but impossible event. Also has seen the proposition for a hypnotic witness, that may find a clever counsel hypnotizing an adverse witness or a tough juryman.

* * *

Sims Reeves has issued cards as a music teacher for that. Last week he became god-father for a great-great-grandson and namesake of the original Dibdin.

* * *

Wilson Barrett is reported as very much cut up over the failure of his "Idol." The people don't like it, so it's The People's Idol no longer. There is some talk now of his giving The Mountebank.

* * *

It's remarkable what a faculty London managers have of all running on one idea at the same time. There are no less than four pantomimes of Babes in the Wood now being performed in London alone, and the cry is "still they come."

* * *

The success of Jane in London has naturally brought in its train the usual bickerings and discussions. The authors, Nicholls and Lestocq, assert that their play was not adapted from Lend Me Your Wife; jealous critics say it is. The two stories are very similar, but the authors say it is a coincidence.

* * *

In Protemoi ta Femme, Borrowed, Lend Me Your Wife, My Wife and Jane, a young and impecunious bachelor has a rich relative who believes him to be married. The relative comes to see him, and he has to produce a wife. In each play the young man borrows the wife of somebody else. In each case there is a servant supposed to be single, but secretly married. In each case there is a compromising baby. It is remarkable what coincidences can do sometimes. Meantime Jane is doing a big business, and the lucky authors are raking in the "stuff."

* * *

Augustus Moore, editor of the London *Hawk*, has been sued for libel again—this time by Mr. Potter, manager of the Tivoli music hall. The case was dismissed when it came up, the defendant agreeing to apologize and pay the costs of the action. That *Hawk* is a queer bird.

OBITUARY.

The French stage has just lost another of its brightest stars. Celine Montaland died of pneumonia last week in Paris. Marie Henriette Celine Montaland was born at Ghent, August 15, 1820, and as early as when four years of age she went on the stage. She was considered a wonderfully clever child, and was commonly called the infant phenomenon. Unlike most stage children the little Montaland's acting grew more and more marked as she developed into womanhood, and at twenty-one she had acquired a leading place in the estimation of the public. Several prominent dramatists wrote plays expressly for her, and she acted in Paris in Rose de Bonme, Mariage de Dix Ans, Cerisette en Prison, Le Roi des Iles, Le Pied de Mouton, Un Mariage de Raison and Le Demi Monde. In 1865 Madame Montaland came to America and played the Offenbach operas at "Jim" Fisk's Grand Opera House in this city. In 1884 she became a pensionnaire of the Théâtre Français. Her loss is deeply regretted in the profession in France and elsewhere.

James C. Dunn, a popular and well-known actor of the older generation, died at his home in this city last Wednesday afternoon of heart failure, resulting from an attack of pneumonia. He was seventy-two years old, and fifty-nine years of his life had been spent upon the stage. He possessed a fine tenor voice, and at one time sang in Trinity Church choir in this city, besides attending to his professional duties. For a long while he travelled as leading tenor of the Caroline Richings English opera troupe. He appeared of late years in the supporting company of the Florences, Rose Coghlan, Jefferson and other stars, his last appearance being as the banker in Helen Dauvray's production of The Whirlwind at the Standard Theatre. Mr. Dunn leaves three children, all of whom have retired from the stage. The funeral services were held at the Little Church Around the Corner on Friday morning, quite a number of professionals being present. The interment was in the Actors' Fund plot at Evergreens Cemetery.

Henry William Stuart, the stage manager of the Ellen Miller Combination, died on Tuesday last, of heart failure. Mr. Stuart was a native of England and was about forty-five years old. He became an actor in Paris, and came to this country in 1874, his first appearance being as the Dauphin of France in Henry V. at Booth's Theatre. He went back to France and returned to this country in 1881 as a member of the Coquelin Hading company. Last April he stage-managed the production of The Knights of Toburn at Niblo's Garden. In the Fall he assumed the stage management at the Museé. He leaves a wife and one son in Paris. The funeral was taken charge of by the Actors' Fund.

Mme. Helen Norman, a well-known contralto, died in this city early last week. She was born in England, and was about thirty-three years old. John H. Norman, the organist, is her husband.

Thomas F. Ramsey died at the New York Hospital last Monday morning. He succumbed to an attack of pneumonia. The interment will take place to-day (Wednesday) at the Actors' Fund Plot in Evergreens Cemetery.

Thomas Murrycell, stage carpenter at the Academy of Music, letsey City, for many years, and lately employed at Niblo's Garden, died at his residence in this city of consumption, last Sunday. He was buried yesterday (Tuesday), the interment being in Calvary Cemetery.

PLAY TITLES, ETC.

Entered in the Office of the Librarian of Congress, Washington, and recorded exclusively by The Dramatic Mirror.

Dec. 5.

THE ADVENTURES OF DON JUAN. A comedy-drama in four acts. By Richard Mansfield.

VERA VARCO. A drama, adapted from the German of R. Voss. By Ethel Guernsey.

Dec. 10.

NAN, A BORN COQUETTE. Drama in four acts. By Katharine F. Cooper. Copyright. Catharine F. Keeler, proprietor.

Dec. 11.

BROUGHT TO JUSTICE. Dramatic play. Patrick Murphy, proprietor.

ANGUS, PRINCE OF SHOMER, OR, SMILES AND TEARS. By Mrs. W. H. Leller.

Dec. 12.

VIVIEN. A play in four acts. By Pearl Eytinge.

Dec. 13.

A LUCKY TRAMP. A musical farce-comedy, in three acts. By George J. App and Raymond Hitchcock.

Dec. 15.

THE PATRIOT. An original melodrama in four acts. By Scott Marble.

BOB FOR ARON'S ADVENTURE, OR, A TRIP TO CALIFORNIA. Comedy-drama in five acts. By John Abolton Bolton.

THE COMMERCIAL DRUMMER. A comedy in three acts. By Thorn Melrose. Ames Publishing Company, proprietors.

TWO AUNT EMILYS, OR, OUTS. A farce for eight female characters. By Martie E. Tibbetts. Ames Publishing Company, proprietors.

THE RUINED ABBEY. An Irish drama in four acts. By William Halley and John D. Monnahan.

Dec. 16.

THE MERRY MANDARIN. An original operatic farce-comedy in three acts. By Edwin A. Locke.

MARINA. An opera in three acts. By Don Francisco Camprodon and Don Amelio Arrieta. Translated from the Spanish by Mrs. Francis J. A. Dorr.

MY WIFE'S MOTHER. A musical farce-comedy in three acts. By John Stewart Crossy.

THE CLEMENCEAU CASE. Drama in five acts. By Alexander Dumas and Armand d'Artois. German by R. Schelcher. Translated into English by L. Ludovica, and revised by Ben Teal, proprietor.

Dec. 17.

KEIKILANI. An historical drama in four acts, from an episode in the history of the Hawaiian Islands, with a sketch of the legend of Lono and Keikilani. By R. A. Van Middelsky.

A DUAL LIFE. A drama in five acts. By Louis J. Celia.

Dec. 17.

A TERRIBLE SECRET; OR, A YOUNG GIRL'S FOLLY. By Tillie V. Tatro.

THE KING OF DIAMONDS. An original comedy-drama, in four acts. By Louise Vescelius Sneldon.

Dec. 18.

PROTECTION. A comedy in four acts. In imitation of Le Député Leveau, with full permission from M. Jules Lemaitre. By Charles Renauld.

MAN TO MAN. A drama in four acts. By Edmund E. Price.

AN IRISHMAN'S HOME; OR, THE LITTLE BOSHEEN. An Irish comedy-drama, in four acts. By Edmund E. Price.

THE DEAN'S EDITOR. A musical comedy, in three acts. By J. A. Reed.

THE FIRE ZOUAVE. An historical spectacular drama, in four acts. By J. A. Reed.

MASQUERADE AND CARNIVAL, their customs and costumes. The Butterick Publication Company, proprietors.

Dec. 19.

O'REILLY AMONG OR, WILLY REILLY AND HIS COLLEEN BAWN. An Irish comedy-drama in four acts. By Charles Osborne and E. J. Parker, Dominick Murray and E. J. Parker, proprietors.

SOLOMON AND THE QUEEN OF SHEBA. A scenic dramatic and biblical pantomime. By John Rettig.

THE DANGER SIGNAL. A play in four acts. By Henry C. De Mille.

Dec. 20.

DREAM CAMP; OR, A MODERN CRAZE. Written by Charles Robinson. Composed by Walter S. Bigelow.

MATTERS OF FACT.

Mrs. Georgie Dickson having resigned from the Stuart Robson company, is now at liberty to accept offers from reliable managers. Mrs. Dickson is a clever actress and should not remain idle long.

Herbert Hall Winslow, the well-known dramatic author, can be addressed at 20 West Ninety-third Street, New York.

Read the Open Time column in this week's issue. It is well worth your attention.

Henry Thomas, manager of the Academy of Music, Montreal, announces several weeks open at his theatre.

A. S. Seer says that by ordering printing from his establishment managers can save hundreds of dollars yearly in express and freight charges alone. Mr. Seer can furnish everything from a dodger to a lithograph, and he claims to have the largest and most varied stock in the world.

Work has already begun on the new Bijou Theatre Minneapolis, and the house will be as fine as money can make it. Manager Litt expects to have it complete by March 1, as two gangs of men, day and night, will work on it. Mr. Litt leaves for Buffalo next week to join the Von Volkson company. The piece is a great success.

J. H. Robb, manager of the Lyceum Theatre, Memphis, Tenn., offers good open time to good attractions.

William Blaisdell, the young and bright comedian of the McCaull Opera company, has been highly complimented by the press of the Western cities for his good work. The Denver *Daily News* says: "He is regarded by many people as the second Wilson."

The Grand Opera House is claimed to be the leading theatre in Columbus, Ohio, and only first-class attractions are booked.

Miller Brothers inform us that next season the prices will be revised and will be from 10c. to $1. The house will then seat $1,100. Charles Frohman and Klaw and Erlanger are the New York agents.

Attention is called to the sale of costumes, stage jewelry, etc., etc., offered at a great sacrifice by Desmond, of 20 North Ninth street, Philadelphia, Pa.

Oculine, the new eye beautifier, is claimed to be a positive cure for bloodshot and diseased eyelids, and it is guaranteed to be positively harmless. Oculists can examine samples at the main office, 21 E. Twentieth Street, this city. It is for sale by all leading druggists.

Gertrude Fort, one of the most versatile soubrettes, is now traveling with her husband, James Fort, manager for William Redmund. Managers desiring an operatic singer combined with a talented actress and clever dancer can address per Redmund's route in DRAMATIC MIRROR.

Next season N. S. Wood will present a new melodrama entitled Orphans of New York. Managers wishing to secure this attraction should communicate with H. E. Jacobs, 25 West Thirtieth Street.

LETTER LIST.

The following letters await their owners at this office. They will be delivered on demand or forwarded on personal or written application. Letters advertised for 30 days, not called for will be returned to the post office. Circulars and newspapers excluded from this list.

Archer, Herbert	Field, Frances	Malcolm, Florine
Anderson, Wm	Freed, Evelyn	Morsel, Hendon
Arthur, John	Farrance, Maud	Nichols, Inga
Alter, Louie	Forsythe, Kate	Nelson, F.
Armstrong, T. E.	Floyd, George	Newell, Willard
Arnold, Jane	Fuller, Barry	Ogden, Josh
Ayers, Max	Goodman, C. S.	Peeler, H. H.
Albridge, Irving	Gilmore, J. H.	Pate, Marie
"After Dark" Co.	Greenman, Leo	Palmer, Nannie
Andrews, Lillian	Gottlobb, Chas.	Paxton, George
Butler, G.	Gaude, Katherine	Phelps, J. B.
Baron, W. B.	Hoire, Mrs. J.	Paulding, Grace
Bingham, Lloyd	Harris, H.	Russell, Lenny
Barbara, Angel M.	Hague, J. W.	Rosmore, Geo.
Berkley, Olive	Hastings, Florence	Rae, Maggie
Blakemore, H.	Henley, E. J.	Ronan, Lancing
Burrell, J. F.	Howard, S.	Reed, Roland
Butler, Emma C.	Holmes, Clarence M.	Raymond, Flo
Butler, Alex C.	Haines, Fran W.	Rodgers, Ken
Barton, Harry S.	Hopper, De Wolf	Reichart, Arthur
Bush, Irene F.	Haworth, Jos.	Roe, Ed.
Benton, Fred	Hamilton, Eleanor	Remerster, Ward
Bird, Henry	Hence, Clyde	Rankin, Mrs. McKee
Brandt, Charles	Hickman, S.	Shultz, William
Barlow, Lilton	Holmes, Walter	Sparks, John
Chapman, Thomas	Hassell, Marie	Strange, C.
Cotterell, Miss M.	Jone, George W.	Scott, John Philip
Corbyn, Sheridan	Latham, Veronia	Stephens, Walter
Carnes, Mason	Kruger, Mlle.	Smith, Arden
Castleton, F. D.	Knight, Mrs. George	Sturgeon, John
Carlton, Maud	Kent, Charles	Senac, Julie
Clark, H. C.	Kemble, Frankie	Sprague, Geo. K.
Cherie, Adelaide	Kendrick, Bessie	Schiller, Mrs. Geo.
Cross, E. J.	Kinsbergen, S. J.	Shepard, Bart
Carrington, Alice	Knight, Aldrich	Spencer, Alex.
Clark, Harry M.	Kane, J. H.	Strong, Mrs. F. W.
Coote, Bert	Linder, Frank	Scott, Paul
Coote, Charles	Lindall, Marie	Smiley, Chas. A.
Custer, C. J.	Lyons, F.	Sanford, Jack
Creston, Edw.	Leland, Edward E.	Semon, Henry
Curtisse, Blanche	Leeds, George L.	Sterner, A. E.
Cherie, Adelaide	Leland, Edie	Stuemont, Leo.
Cole, Edith	Lorrenger, James	Smith, B. (Page)
Collins, G. W.	Mack, Mrs. Lottie	Stetson, Ruth
Dorman, Robert	McCann, Geraldine	Stevens, Ogden
Delasco, F.	Mayo, Edwin	Scott, Claire
Dean, S.	Mills, J. E.	"Student Father" Co.
Denton, Frank	Mar, Helen (Page)	Thornton, Adelaide
Daniels, Charles	Mendosa, Fred	Tuthill, H. A.
Danvray, Helen	Morris, Ramsey	Theodore, Charles
De Valence, Signor	Merrick, Frankie	Turner, Walter
Delahunt, M. E.	McCormick, A.	Tempest, Marie
Durand, Juliet	Marmett, Charles	Turner, Otis
Dyer, Minnie	Misner, Fred	Thayer, Harry
Day, M. E.	Minor Quartette,	Tyler, Geo.
Davis, Marie	Mortland, Annie	Vreeland, C. W.
Drew, Maurice	Maxey, Cora L.	Warren, Charles
Evans, Lizzie	Miller, Albert	Williams, O.
Emery, Harry	Montague, Alice	Woodward, George
Ellis, Sidney E.	Macedoe, D.	Weber, Mrs. Chas.
Eytinge, Pearl	Madison, Lillian	Wilson, Willson
Edison, Robt.	Moore, E.	Waterbam, Harry
Eyre, Sophie	Malcolm, Florine	Winslow, Herbert H.
Ebby, Maurice	Mather, Frank	Williams, Chas.
Ellis, Charles F.	Menefee, Mary	Ward, R. J.
Elsler, W. C.	Monroe L.	Verance, Frank L.
Elmendon, C.		

MRS. BIDWELL REMEMBERED.

Last night, after the performances at the St. Charles Theatre and Academy, the business manager, the treasurers, musicians and employes of both places, waited upon Mrs. David Bidwell, the proprietor of both houses, and Mr. E. J. Browne, the stage manager, read the following letters:

NEW ORLEANS, Dec. 31, 1890.

Mrs. D. Bidwell: Dear Madam: The employes of the Academy of Music and St. Charles Theatre, in connection with Mr. Ring, your business manager, desiring to commemorate the memory of one with whom their associations in the past, during his life, were ever marked with justice and tempered with kindness, beg leave to offer the accompanying vases that now adorn the tomb in which lies all that was mortal of their friend and benefactor, your late husband, as a memorial tribute of gratitude and respect.

We hope that his spirit in the "Far Beyond" may be as peaceful and bright as the flowers they will contain, and may their perfume soften sad recollections, hallowed by memories of the past. As the toll of midnight will ring out 1890, so may it usher in its sister '91 with happiness and prosperity for you. May your future be unclouded, and we sincerely hope that our little tribute, small though it is, will falsify the saying "How soon we are forgotten when we are gone." Sincerely and respectfully we subscribe ourselves,

EMPLOYES ACADEMY OF MUSIC,
EMPLOYES ST. CHARLES THEATRE.
A. RING, Business Manager.

NEW ORLEANS, Dec. 31, 1890.

Mr. Ring and Employes of the Academy and St. Charles: My dear, kind friends, for so you this day have proved by an act of sympathy and kindness, worthy of each and everyone. I am unable to say how thankful and proud I feel that we are still working together as of old. I am to-night surrounded by you whom my husband left me in charge of and you in my charge. We have been together through many changing years, the last the saddest and most trying of all. You all have done your duty well and faithfully, and as faith is or he ther could not do more than you have done by placing those beautiful and costly vases at the tomb of Mr. Bidwell. It tells me I am not forgotten. He never will be. I know this does not half convey how I appreciate and love all of you. I wish you all a happy New Year, health and prosperity to all my boys of the Academy and St. Charles, also to Mr. Ring for his kindness and attention to my interest during the past years. Truly and sincerely, your friend,

MRS. D. BIDWELL.

Mrs. Bidwell was visibly affected during the reading of the letters, and at the conclusion, with tears in her eyes, and a choking voice, wished all her boys a happy New Year.

REEVES' ENGLISH OPERA BOUFFE CO.,

in their satire on

FAUST,

Played Christmas week to their usual great business, the following dates, and refers for endorsements of the performance to the managers of the opera houses of their respective towns.

Keyton, Washington C. H., Circleville, Delaware, Galion and Mansfield.

Cast includes Mr. Reeves, Maud Wilmot, Victoria Costella, Charles E. Osborne, Richard Lanier and Charles E. Ward.

Prof. F. Lawson, Musical Director.

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Experienced Comic Opera People, spring and summer season, beginning Feb. 16. Prima Donna, second Soprano, Tenor, Baritone, Comedians and Chorus. Responsible management, playing on guarantee. Write, stating salary expected and repertoire. T. J. LAWSON, care Mirror office.

Miss Gertrude Fort

SOUBRETTE.

Operatic Vocalist, Actress and Dancer.

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Agnes Roselle

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Address Simmonds & Brown, or Mirror.

DRAMATIC BOOKS.

THE AUTOBIOGRAPHY OF JOSEPH JEFFERSON. One volume, 8vo., 427 pages. New York. THE CENTURY COMPANY. 1890.

Mr. Jefferson's memoirs were read with delight by thousands while they were running their pleasant course in the pages of the *Century Magazine*, but they acquire an additional charm in the elegant and artistic form in which they have been collected and published by the Century Company.

It was meet that the most readable theatrical memorabilia of this generation should find permanence in the sumptuous volume before us. Dramatic books, as a rule, are not notable for the manner in which they are gotten up. The class to which the majority of these works appeal is limited, and unless the publication is a labor of love and not an undertaking for profit—as sometimes it happens to be—there is little taste and less art shown in their making.

But the Century people never do things by halves, and the Jefferson autobiography is worthy the fame of the actor, the liberality of the publishers, and the unequalled merits of the De Vinne Press. A more chaste and substantial specimen of book-making has not been produced this season. The rich typography, excellent illustrations, and embossed parchment covers cannot fail to give a thrill of joy to the lover of fine books and artistic bindings.

Of the fruits of Mr. Jefferson's reminiscent moods, what more can be said than has been said already? The ablest reviewers concede them to be unparalleled by any actor's printed recollections in their charm of style, their quiet humor, and quaint freshness of manner. As for the lay reader, he cannot read the volume without experiencing a world of wholesome entertainment, and feeling that he has come into a close intimacy with one of the most winsome personalities imaginable.

The affectionate regard for Mr. Jefferson inspired by the exquisite revelations of his actor's art cannot fail to be intensified by a perusal of his book. In no respect does it produce the slightest tinge of disappointment. It is proof against criticism, for the critic cannot escape the author's gentle spell.

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A BRIEF HISTORY OF THE ENGLISH DRAMA, FROM THE EARLIEST TO THE LATEST TIMES. By WILLIAM ECHARD GOLDEN, A. M. New York: WELCH, FRACKER COMPANY.

The author of this work has made a notable contribution to dramatic literature, and one that THE MIRROR can cheerfully commend.

It is a handy volume of reference to the professional, a stimulus to the scholar, and a helpful, invaluable aid to the student. The judicial tone of the volume, and the reach of its accurate scholarship eminently fit it for a text book in schools and colleges. The author's style is remarkably clear and terse, while his opinions and criticisms are not warped by any personal antipathies or preferences. The scheme of the work is divided into six parts or lectures as follows: I. The Mystery, Miracle and Moral Plays. II. The predecessors of Shakespeare. III. Shakespeare. IV. Ben Jonson and his contemporaries. V. From the Restoration to the close of the eighteenth century. VI. The nineteenth century.

The scope of this volume, it will be seen, traces the evolution of the drama as it exists in all English-speaking countries from its maternal source—the church in the Middle Ages. True, there be dominies who would turn pale if told that the church is the mother of the drama, but the work under notice indisputably attests that such is the fact. The Passion Play of Ober-Ammergau is an illustration of the mediæval mystery plays. Four series of these mystery plays have come down to us, viz: 1. The Chester Plays. 2. The Coventry Plays. 3. The Towneley Plays. 4. The York Plays. The latter collection contains forty-eight plays. It was only a few years ago that the MS. of the York plays was found in the library of Lord Ashburnham, and were subsequently edited and published by Lucy Toulman Smith.

In these Mysteries—which by the way, according to Max Müller means a religious ministry or service, and totally the opposite of the Eleusinian Mysteries and other secret forms of worship of the ancient Greeks and Romans—the devil was a favorite and very prominent character, while fiends were often exhibited as carrying the sins and souls of men down to Sheol. Vice was represented as a buffoon in motley and him we still have in the harlequin.

The Masque, a species of drama, long popular on the continent, was introduced into England by Henry VIII. in 1512. The author states that Mardi Gras and the Veiled Prophet's Procession is simply a phase of the Masque. Mardi Gras, as it is observed in Paris, however, has been termed a travesty on an ancient Roman procession marching to sacrifice an ox to the gods.

The other lectures, or division of the work, are equally entertaining and contain much original thought. The book is well printed, and handsomely bound with beveled edges and gilt tops. A few typographical errors have crept in. Covent Garden is spelled "Convent Garden," everywhere it occurs. Sir John Vanbrugh is spelled "Vanburgh" and "Vanbrugh" a number of times. Percy Fitzgerald, a competent authority, says that the proper name of this soldier, architect and dramatist is Vanbrugge.

The opening page of Mr. Golden's volume bears the following: "Dedicated to the leading American dramatist, Mr. Bronson Howard." The work is brought down to March, 1890, and has sketches of the principal New York theatres and their noted revivals and productions.

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SHAKSPERE, THE MAN AND HIS MIND. By Prof. W. CLARKE ROBINSON. Buffalo and New York: C. W. MOULTON & Co.

Considering the fact that Shakespeare is a household word, that probably every man who can read English has at one time or another read some of his plays or committed some of his lines to memory, the general ignorance of his life and times and of the probable conditions under which he wrote is truly remarkable. The reason for this lack of interest is probably to be found in the unattractive form in which such details as we have are presented to the general reader.

The life of Shakespeare, though in every one's hands, is in such small inconvenient type interspersed with asterisks, or stars, and accompanied by formidable looking notes, enough to frighten off the most conscientious reader, and, besides all this, is generally bound in a bulky, unmanageable volume. That no one has hitherto taken a popular life in hand, is not to be wondered at, when we remember the jealous and acrimonious criticism with which any conjectural statement about Shakespeare is received by scholars. But we cannot help thinking that such a life would receive a warm welcome from the public were it conservatively and judiciously written. Such a book to fulfil its mission must be light reading. The scholarship and critical ability must be all there, but they must be invisible. And it would have to be more than a mere fitting together of extracts from parish registers and archaic writers, with observations on a last will and testament. Etymological discussions would have to be eschewed, or handled very delicately. Very few people are concerned with a workman's tools and processes, while for a great many half the beauty and interest departs with a knowledge of how the thing is done. At best we have only a cursory interest in the question of ways and means in such a work.

The little book before us is an attempt in the right direction; an unambitious one, and the better for it.

The author brought to his task an intense love for his subject, and a clearly defined determination not to do his work in public. As a result, we have the bare facts of Shakespeare's life in a readable form, good type, no notes to distract or bewilder us, no italicised paragraphs to annoy us, and a pleasant running commentary on the plays. Prof. Robinson has, perhaps, let his admiration run away with him, but most readers will like him the better for it.

We can see no good reason for changing the usual spelling of Shakespeare's name. The loose way in which words, names especially, were spelt in those days being sufficient for rejecting any one spelling as correct while popular sanction and the usages of the language have given us Shakespeare as an acceptable form.

At the end of the book is a list of the plays, in chronological order, with statements of their probable origin.

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THE NEW YORK CLIPPER ANNUAL FOR 1891. Illustrated. New York: THE FRANK QUEEN PUBLISHING COMPANY.

The Clipper Annual for 1891 has just been issued, and, as it is liberally illustrated and more elaborate than the annuals issued in preceding years, the price has been raised to twenty-five cents.

Among the various reference features of this valuable publication we find the customary theatrical, musical and sporting chronologies, a historical summary of baseball, chronicle of cricket, the best records of aquatic and athletic performances, the fastest recorded time, etc., etc.

The illustrations comprise portraits of Edwin Booth, Agnes Booth, Georgia Cayvan, Ada Rehan, Tony Pastor, Agnes Huntington, Lillian Russell, Marie Jansen, Tim Keefe, W. G. Grace, A. C. Anson, W. W. Windle, James Stansbury, A. F. Copland, Joseph F. Donohue and Qualitz. The Clipper Annual is indispensable to those who have occasion to refer to the dramatic and sporting events of 1890.

PUBLICATIONS RECEIVED.

THY NAME IS WOMAN. By de Lauzeta; translated by Frank Howard Howe. New York: Belford Company.

THE ART BALLAD. By Albert Bach. Edinburgh: William Blackwood and Sons.

CURIOSITIES OF THE AMERICAN STAGE. By Laurence Hutton. New York: Harper and Brothers.

A BENEFIT for the employés of the Fifth Avenue Theatre will be given at the Standard Theatre on Feb. 1.

GOING, GOING, GONE!

Letty Lind, the graceful *danseuse* of the London Gaiety company—who started the skirt-dancing craze in this country when the Leslie-Farren party paid us a visit, and who is the best exponent of that class of saltatorialist on the English or American stage—has been photographed in a series of pictures that is not only unique but, in the words of the British chappie, deucedly fetching. Mr. Ritzmann has just received copies of these pictures.

This is number 1. The captivating Letty smiles forth from a canopy formed by her capacious accordion skirts.

Here in number 2 she is completely hidden beneath them, and "scrooged" into a compass so small that the pliant figure of the entrancing dancer is scarcely recognizable.

Number 3 exhibits Letty's dancing costume in a little heap on the carpet, with a dainty empty slipper mounting guard over it, while all that is seen of the owner thereof is a vanishing foot at the right.

WHEN Marie Hubert Frohman was bowing her acknowledgments before the curtain at Fall River, Mass., a bouquet of roses, tied with a white ribbon, was handed over the footlights and presented to her. Accompanying the gift was a card which bore this simple inscription: "From the dining-room girls of the Mellen House." It was a graceful compliment, and it spoke volumes for the girls, to whom flowers were a costly luxury. It is safe to say that of all the floral offerings that have been showered upon Mrs. Frohman, none have been more highly appreciated by her than this.

THE present is the last week of The Idler at the Lyceum Theatre. On next Monday night a farce-comedy, entitled Nerves, will be presented. The play is an adaptation from the French by Comyns Carr.

GOSSIP OF THE TOWN.

T. D. MARKS has been engaged by Charles Frohman as business manager of the Shenandoah company.

ROSE EYTINGE has been engaged by Charles Frohman for the All the Comforts of Home company.

HARRIETT WEEMS has been engaged as ealing lady for Louis James.

R. D. MACLEAN and Marie Prescott counted on their production of Cleopatra at the Fifth Avenue Theatre, and were also to have given a spectacular production of Spartacus there. They are unable to get a theatre up town for January 26, their date at the Fifth Avenue, and unless they succeed in filling in their time elsewhere they will be compelled to remain idle in New York for several weeks. MacDonald and Ried are painting some magnificent scenery for Cleopatra and the stars are still endeavoring to secure time at another desirable theatre for their production of Cleopatra.

ON Friday last Manager Duncan B. Harrison signed a contract with the Messrs. McMahon, of Her Majesty's Opera House, Melbourne, by which John L. Sullivan will play an engagement at that house next July, and from there make a complete tour of Australia. Mr. Sullivan will sail from San Francisco in June.

ZOE CLAYTON, who is heralded as a California actress, is reported to be walking to this city to win a wager of $2,000. She has undertaken to walk the entire distance from San Francisco at a rate of speed exceeding fifteen miles a day.

DURING the engagement of Eagan's Comedy company at the Coshocton, Ohio, Opera House recently, the proprietor of the company received a handsome gold watch—the gift of his company.

MADAME MODJESKA, who is spending the Winter in Europe, has been playing an engagement in Posen, where she drew crowded houses for a month. Posen is virtually a Polish city, and the enthusiastic people came for miles around to see her performance. Entertainments of all kinds were offered her, dinners, receptions, drives, until the fair artist was finally compelled to decline further invitations from sheer exhaustion. At her last appearance she was presented with a large wreath of the rarest flowers, tied with the national colors. The speech that accompanied it was of the most eulogistic character, and expressed the desire for her speedy return. Madame Modjeska had a very flattering offer to play a month in Berlin, but preferred to spend the time in her native city of Cracow, and on her husband's estate. It is also her intention to go to Prague and Warsaw.

KIRALFY'S Around the World in Eighty Days company has closed its tour in the West.

J. W. R. BINNS and Signor Liberati, the cornetist, sailed for England on Wednesday last on the *Adriatic*. Liberati has gone to fill engagements in London.

TALLY-HO is the title of a new play by Joaquin Miller that Robert L. Downing will be seen in next season.

THE LITTLE COUNTESS, in which Ray Maslell is to star, will be produced at Poughkeepsie this (Wednesday) evening.

RACHEL BOGER has been engaged for Charles Frohman's stock company.

JOHN STETSON is again looming into prominence as the possible possessor or builder of a New York theatre before very long.

CONTRACTS were signed last week by which Mme. Bernhardt will make her appearance in this city on Feb. 2 at the Garden Theatre, opening in La Tosca. All the scenery used in the original productions of that play, Cleopatra and Theodora, in which Mme. Bernhardt is to appear, will be imported and utilized in the various productions.

THE Opera House at Houston, Tex., has been closed for the past ten days by the health authorities, who deemed it advisable, as a contagious disease has gained some foothold in that city. The dates of Conried's Opera company, Patti Rosa and Hettie Bernard-Chase had to be cancelled in consequence.

AN elaborate model of the interior of the Metropolitan Opera House, made by A. J. Hoyt, a brother of Henry E. Hoyt, the scene painter, graces the lobby of that theatre. It is composed of copper, tin, zinc and lead, and is five feet long, four feet eight inches high, four feet eight inches wide, and weighs 1,334 pounds. Work was begun on the model in September. It will be utilized to show purchasers of seats the location of their places.

FRANK LAWTON, of A Poor Relation company, writes to THE MIRROR in strong condemnation of the structures recently placed upon the stage and upon one of the scenes in E. E. Kidder's play in particular by the Rev. Mr. Rankin. "It is strange," he writes, "that we have to come out West here where there is more vice than anywhere else I know of, to have a minister say the pretty little love scene in A Poor Relation is vulgar."

IN OTHER CITIES.

PHILADELPHIA.

There was a large and fashionable audience at the Broad Street Theatre 5 to see the Madison Square co. in their double bill of Old Love Letters and A Pair of Spectacles. It was one of the most enjoyable entertainments seen in Philadelphia this season. Business fair, but hardly as good as the co. deserved. The Charity Ball, banquets, and receptions evidently kept many people away from this theatre during the week. The same co. 12-17.

A crowded house welcomed the rejuvenated Adonis of Daly at the Park Theatre 8. The performance was just as lively as it was several years ago, and met with great favor with the audience. Business good. Amberg Opera co. 12-17.

At the Chestnut Street Opera House Stuart Robson and his excellent co. presented The Henrietta 5, as the attraction during the last week of his engagement. The performance was an excellent one. The house was well filled and the audience well pleased. Business good. Nero 12-17.

The new military drama, A Fair Rebel, was presented for the first time in Philadelphia at the Walnut Street Theatre 5 and drew a good audience. It is a pretty story of love, with the accompaniment of horrid war. Edward R. Mawson was a soldierly Colonel, and Fanny Gillette was excellent as Clairette Monteith. Business good. Nat Goodwin in The Nominee 12-17.

At the Chestnut Street Theatre the Merry Monarch began its third week 5 in the presence of the customary crowded house. Business good. Same co. 12-17.

Hanlon Brothers' pantomimic spectacle, Superba, began its concluding week at the Arch Street Theatre 5 before a large audience. Superba has been well received here and draws full houses. The Fakir 12-17.

At the Grand Opera House The County Fair began its third and farewell week 5 to a good house. The County Fair engagement has been one of the most successful in the history of the big theatre at which it is playing. Business large. U. S. Mail 12-17.

Vesper Bells was presented at the National Theatre 5 to a full house and did a good business during the week. A Dark Secret 12-17.

At the People's Theatre Cleveland's Magnificent Minstrels drew a big house 5, and did very well for the rest of the week. Lewis Morrison in Faust 12-17.

Shadows of a Great City packed Forepaugh's Theatre 5. Manager Forepaugh gave it a splendid setting, special scenery having been prepared for the production. The performance was a good one and drew large audiences. The World Against Her 12-17.

At the Lyceum John A. Stevens' play The Unknown was presented 5 to a good-sized audience, and drew well during the week. Go-Won-Go Mohawk 12-17.

A Soap Bubble was presented at the South Street Theatre 5 by a company of comedians headed by Charles W. Young, and seemed to please the audience; business fair.

At the Kensington Theatre the Thomas Gaiety Burlesque co. presented 5 what is described as a burlesque of principal scenes in The Clemenceau Case; business fair. Fay Foster Burlesque co. 12-17.

The Model Burlesque and Spectacular co. drew well at the Central Theatre week of 5-10.

Amberg's Continental Theatre was dark week of 5 as stated for alterations. Amberg's Dramatic co. is booked for 12.

CINCINNATI.

Marie Wainwright, supported by a capable co., presented Twelfth Night at the Pike during the week of 5-10, excepting final evening of engagement when The Honeymoon constituted the programme. In the former play, the star's portrayal of Viola was well received. Barton Hill's Malvolio was in keeping with the excellence of the performance. The comedy part was satisfactorily looked after by W. R. Owens. Blanche Walsh in the role of Olivia, acquitted herself most creditably. House dark week of 12-17. Margaret Mather in Joan of Arc 19-24.

Fay Templeton in the farce-comedy, Miss McGinty, scored a most decided hit at the Grand during week of 5-10 and the S. R. O. sign was called into requisition on several occasions. Dan Daly's dancing was a feature of the programme and the clever comedian fairly divided honors with the star. Charles Reed's part is not quite as "fat" as his role in the City Directory. Charles Seamon's specialties and the singing of Toma Hanlon and W. F. Mack were heartily applauded. Thatcher's Minstrels 11-14, followed remainder of week 15-17 by The Clemenceau Case. The Little Tycoon co. week of 19-24.

The Burglar, with Al. S. Lipman (who years ago figured prominently in the stock at Woods) in the leading role, proved a most attractive bill during week ending 10 at Heuck's. Lipman's effective work was ably supplemented by Vallie Egan (a precocious little artist) as Editha and Harry Corson Clark, in the low comedy role. Helen Ottolengui and Hattie Schell were notably good in their respective parts, and Manager Fennessy staged the piece effectively. The Still Alarm 11-17, Hands Across the Sea 18-24.

English melodrama personified in My Jack appeared at Havlin's with good results financially, during week closing 10. P. Augustus Anderson as the Greek adventurer, carried off the honors of the week, though the cast included several other notable artists in the persons of Walter Sandford, George Hoey, Ethel Barrington and Charles Frew. The manner of the play's mounting added materially to the interest of the performance. Oliver Byron in The Plunger 11-17, followed 18-24 by Two Old Cronies.

P. F. Baker was the attraction at Harris' during week of 4 10, presenting The Emigrant and Bismarck. The star was in excellent voice, and his songs, one and all, were enthusiastically received. The co. in support was above the average, and both plays were satisfactorily staged. Daniel Boone week of 11-16. Peck's Bad Boy 18-24.

The Louise Dempsey Burlesque co. attracted an excellent attendance at the People's during the week ending 10. The more prominent features of the programme were Fish and Richmond's singing and dancing, Zemma's aerial act, and Louise Dempsey's vocalism. The Lily Clay Gaiety co. week of 11-17; The Creole Burlesque co. 18-24.

Sam Harrison is doing some clever advance work in behalf of Russell's Miss McGinty co.

Among the Grand's bookings, Manager Rainforth informs me, are E. H. Sothern, Fanny Davenport in Cleopatra, Thomas W. Keene, and Francis Wilson in The Merry Monarch.

Frank Burbeck and his wife, Nanette Comstock, at present with the Shenandoah co. will be members of W. J. Scanlan's co. next season.

Jacob Rosenthal of the Pair of Jacks co. was in the city 4 *en route* to Lexington, Ky.

Manager Rainforth is in possession of a new billiard table, a Christmas gift from one of his numerous friends.

The Sunday "Pops" were resumed 4 at Music Hall under Michael Brand's management.

Manager Fennessy of Heuck's has reduced the admission tariff at his house.

Gil Robinson has returned from New York.

Emma Seagel until recently a member of the Bebe Earlscott Juvenile Opera co., has joined the New York Specialty co.

SAN FRANCISCO.

JAN. 5.

The past week was not prolific of desirable results at any of the play-houses, except at the Tivoli, where the only Christmas spectacular is being presented. At the other houses there were no new attractions.

The Boston Howard Athenæum co. is closing at the California, where Little Lord Fauntleroy opens on Monday.

The Private Secretary retires to night at the Baldwin, and the Emma Juch Opera co. opens for three weeks.

Turned Up and Rough Diamond have found much favor at the Alcazar, where The Atonement is ready and will follow Monday.

Gus Williams and John T. Kelly in U and I have had a very prosperous fortnight at the Bush, and the opening of Adelaide Moore in Romeo and Juliet having been postponed, they will extend their engagement another week.

The Hess Opera co. enters its eighth week at the Orpheum. An elaborate production of Aida is announced.

The Wonderful Lamp continues to crowd the Tivoli, where nothing is underlined, although the Widow O'Brien is ready when the Lamp goes out.

Walter Leman was buried yesterday with honors from the G. A. R. and other societies to which he has belonged. The profession was largely represented.

It is said the Hess Opera co. will be transferred from the Orpheum to Schwartz Brothers' new Powell Street Theatre Jan. 26, and that a noted Mexican Opera co. will follow at the Orpheum.

DETROIT.

Rhea in Josephine, Empress of the French, did a good business at the Detroit Opera House during the week ending 3. Her support was excellent, especially William Harris as Napoleon. Una Abell, a Detroit debutante, was among the cast. W. T. Carleton's Opera co. in repertoire, comprising Queen's Lace Handkerchief, Nanon, Claude Duval and The Mikado week of 5-10. Mr. Carleton has an excellent co. with him this year, including Clara Lane Murray, chief soprano, Jeannie Winston, J. K. Murray, C. A. Bigelow, Harold C. Blake and others. The chorus is well drilled and did splendid service. Sol Smith Russell 14-17.

Paul Kauvar did a remunerative business at the Lyceum week ending 3. The Still Alarm did a large business week of 5-10. Harry Lacy as Jack Manley, W. J. Gallagher, Frank Norcross, Joseph Wilkes, L. F. Rand and Charles Lothian filled their respective roles with satisfaction, and Julia Arthur, Weevie Vivian and Mrs. Sol Smith formed the feminine portion of an uncommonly well balanced and capable co. William Redmund 12-24; E. H. Sothern 25-27.

The Blue and the Gray week ending 3 did the usual excellent business for which Whitney's Grand Opera House has so long been noted. Held by the Enemy week of 5-10 to satisfactory business.

W. T. Carleton in an interview with a local reporter, stated this was to be his last season in comic opera, as he was desirous of doing a higher grade of work, and was more or less disgusted with the "horse-play" which it was necessary to introduce into comic opera to make it go. He believes that light opera should stand on its merits, by reason of bright dialogue and catchy music, while as a general thing it serves merely as a vehicle in which some buffoon displays his peculiar talents, and thereby gains the applause of the audience. In other words, instead of being pure comic opera it has degenerated into "horse" comedy with musical obligato.

Adele Aus der Ohe, will give a concert at the Detroit Opera House, Feb. 2, under the management of C. J. Whitney.

The news of the death of Emma Abbott was quite a shock to her many friends in this city.

Louette Fuller, daughter of Chief Clerk Fuller of the Russell House, of this city, appeared at a concert recently in Chickering Hall in New York, and made a very favorable impression.

Fred. S. Isham, a Detroiter, is writing very entertaining letters from New York to the Sunday Detroit *Free Press* on dramatic and musical matters. Mr. Isham is a young man, of fine education and marked musical ability, and is favorably known here as a playwright. In conjunction with Ed. Weitzel he has produced several plays.

Among celebrated Michigan people might be mentioned Mrs. Palmer, the wife of Dr. H. R. Palmer, formerly Emma Nevada, who spent considerable of her life at Fentonville, Michigan. The Doctor and Mrs. Palmer are about to make a tour of the Orient for pleasure.

C. J. Whitney, proprietor of the Detroit Opera House and Whitney's Opera House, arrived home recently from a year's tour with his family in Europe, greatly benefited by his vacation. He was cordially welcomed home, and on New Year's Day celebrated the event by inviting the attaches of both theatres to a splendid dinner at the Cafe Swan.

Messrs. Shaw and Delano of the Lyceum also remembered their employes on the same day in a like manner.

Clarence A. Dean formerly of Detroit, is now dramatic editor of the Kansas City *Journal* and is making an enviable reputation by the quality of his work.

Your correspondent recently interviewed George H. Hammond relative to the proposed new theatre, which was reported as about to be put up by the Hammond estate, and he was given to understand that the report was correct, and that as soon as the minor details were arranged, building would commence at once. Mr. Hammond also stated that it was not the intention of the projectors to build a large theatre, but that it would be the finest theatre Detroiters had ever seen here. Its seating capacity would be about 1,000 and it would be something after the style of the more modern theatres in New York, such as the Madison Square and the Lyceum.

PITTSBURG.

Hands Across the Sea did a very good business at the Grand Opera House during the week of 5-10. Aunt Jack 12-17.

Margaret Mather, supported by Otis Skinner, did a very large business at the Bijou Theatre week of 5-10. Miss Mather made a pronounced hit as Joan of Arc. The Twelve Temptations 12-17.

The Crystal Slipper drew largely at the Duquesne Theatre. Addie Fey made a decided hit. Agnes Huntington in Paul Jones 12-17.

On the Frontier attracted very large houses at Harris' Theatre. Dowling and Hasson 12-17.

Weber and Fields' Own co. at Harry Williams' Academy of Music week of 12-17.

Ad. Meyers, of the Duquesne Theatre, is doing some advertising upon mirrors which is very attractive. Mr. Meyers is a hustler.

Charles W. Seanor, of this city, who is manager of the Dear Irish Boy co., lost some valuable papers in the fire in the Colsey building, New York, where he had an office.

The members of the Grand orchestra presented their leader, Peter Schwartz, with an elegant plush chair.

J. A. Reed, who was formerly treasurer of the Grand, is in the city. He is manager of One of the Bravest co.

The Indian outbreak in Dakota has aroused the small boy, and Harris' Theatre, with the Indian Band and On the Frontier, is overflowed nightly.

DeWitt Wilt, who is in the box-office at the Grand, is a very popular and obliging young man.

ST. LOUIS.

The Jefferson-Florence Comedy co. commenced a two weeks' engagement at the Olympic Theatre 5, the repertoire for the first week being The Rivals and The Heir-at-Law. The work of Mr. Jefferson and Mr. Florence was incomparable and the supporting co. was conspicuous for its individual strength. The attendance during the first week's engagement was large and fashionable as well as enthusiastic at each performance. Both productions were put on in a fitting manner. The Kendals 19-24.

Gilmore's Opera co. in The Sea King did a big business at the Grand Opera House week of 4. The new opera made a big hit, not only in the splendid manner as to scenery and costumes in which it was put on, but to the music itself, which was of a pure and simple kind and full of melody. R. E. Graham in the leading part, as well as Mark Smith, Miss Warren and Miss Gilbert and the rest of the cast, were good. The Bostonians 12-17.

The McCaull Opera co. gave Clover, The Black Hussar, and the Seven Suabians, at the Exposition Music Hall week of 5-10 to large and appreciative as well as fashionable audiences. Clover, which was seen here for the first time, made a very strong and favorable impression. It was produced in a very elaborate and picturesque manner. The scenery, which by the way mostly belonged to the Exposition, and costumes being particularly effective. Helen Bertram, who has a pleasing soprano voice, sang sweetly and acted superbly, while Chamberlain Alcott, Digby Bell and Annie Meeks sang artistically and acted with dash and spirit. The other [illegible] were also deserving of praise, while the [illegible] was strong and capable.

The Fat Men's Club at Pope's Theatre [illegible] good attendance during the week, [illegible] still had a hold on public favor. The [illegible] and the specialties and [illegible] ing. Mr. Burk [illegible]

N. S. Wood [illegible] Theatre. [illegible] and [illegible] ing week [illegible]

H. W. [illegible] Grand [illegible] Stratford Theatre. [illegible] ing week [illegible]

Pixley engagement, has been appointed musical director of Exposition Music Hall.

Helen Bertram and Signor Lomasi were in the city several days previous to the McCaull co.'s engagement. Miss Bertram joined the co. here.

The experiment of booking a company for two consecutive weeks was tried for the first time this season at the Olympic Theatre, with the Jefferson-Florence co. It remains to be seen how the second week's business will be before it will be tried again.

Warren Avery, one of the bright staff of the *Globe-Democrat*, severed his connection with that paper 1, and will join the McCaull Opera co. in Detroit as their press representative.

BALTIMORE.

Agnes Huntington in Paul Jones drew brilliant audiences at Ford's Opera House week ending 3. The star created a most favorable impression both as vocalist and actress, and her work was cordially received. The supporting co. and chorus was mediocre, but the stage-setting, costuming and orchestra excellent. All the Comforts of Home week of 12-17.

At Harris' Academy of Music Kate Claxton and Charles Stevenson appeared in a revival of the Two Orphans to well-filled houses. The old-time melodrama still possesses its power to attract. Hanlon's Superba next.

J. K. Emmet in Fritz in a Madhouse closed a good week's business at the Lyceum 10. The co. was an unusually large one and the support given excellent. Helen Sedgwick and the child were specially noticeable, and the big St. Bernard was a salient feature of the performance. Amberg Opera co. next.

Holliday Street Theatre enjoyed the usual prosperous week 5-10. Charles A. Gardner in Fatherland opens for a brief engagement 12.

Williams and Orr's Meteors presented a good variety bill at the Monumental Theatre to big houses week closing 10. City Club Burlesque co. next.

Joseph D. Clifton in Myrtle Ferns pleased large audiences at Front Street Theatre week of 5-10. The play was well mounted and well cast.

Mrs. P. Harris invited the children of the various orphan asylums in the city to attend the matinee at the Academy of Music 7 to see The Two Orphans.

James L. Kernan, manager of the Monumental Theatre and Kernan's Theatre, Washington, has purchased Oratorio Hall, adjoining the Academy of Music, on Howard street, for $[illegible] and proposes erecting a new theatre on the site. The building was originally the natatorium and came into the possession of the Oratorio Society about four years ago. At present the Oratorio Society is without a home.

Miss Crooker, of The Paul Jones Opera co., was found unconscious in her room at 207 W. Fayette Street, on Wednesday. The room was full of gas. She had failed to turn off the gas properly. She was attended by a physician and recovered sufficiently to go on the stage at night.

BOSTON.

After seventeen weeks of good business, The Soudan was taken from the stage of the Boston Theatre 10 to make room for The Crystal Slipper, which is down for a two weeks' run.

All the Comforts of Home packed the Hollis Street Theatre during the week of 5-10. A Straight Tip opened 12. This co. made one of the longest jumps on record from Denver, Col., to this city for the purpose of meeting their opening date.

W. J. Fleming's Around the World in Eighty Days, last week, was hardly up to the mark, though one or two of the specialty features, included in the piece, were excellent, notably the performances of the Avolo Brothers and the Nantuskies. Next week the bill is Ship Ahoy.

The Red Hussar, with Marie Tempest in the title role, is at the Globe.

The Solicitor and Betty's Finish are still at the Museum.

Nat Goodwin closed at the Tremont 10. This week the house is given up to amateur theatricals, the Cadets having taken it for the entire six nights. The bill for the week is the same as at the last Cadet performance, Injured Innocents. There has been a very large sale of seats.

Lewis Morrison's splendid production of Faust at the Grand Opera House last week is followed by The Great Metropolis, which is crammed with realistic effects.

Henry's Burlesque co., with McIntire and Heath, the comedians, and a strong variety co. are at the Howard week of 12-17.

The annual entertainments of the Boston Press Club will come off at the Globe Theatre Feb. 26. Mr. and Mrs. Kendall have already volunteered, and the affair promises to be as great a success as any of the previous benefit performances.

BROOKLYN.

A Trip to Chinatown drew largely at Colonel Sinn's Park Theatre week of 5-10. John Leach, Harry Conor, Anna Boyd and Harry Gilfoil delighted the audiences with their amusing specialties. Dr. Bill with Sadie Martinot, Isabelle Evesson, Louise Allen and J. B. Polk, is the attraction 12-17. Pauline Hall's Opera co. week of 19-24. Theatre parties continue to be a feature of the attendance at this popular house, and box and orchestra seats have been engaged by parties for the Dr. Bill performances 12-17.

Holmes' Star Theatre offered its patrons that highly musical farce The U. S. Mail for the week ending 10. Georgie Parker's dancing won much applause. Katie Emmett in The Waifs of New York with all its realistic effects 12-17.

At Hyde and Behman's Theatre, Whallen and Martell's Mammoth comb with six daring bicyclists, Romclere the juggler, Prof. William Kappes, high-wire walker and other specialties drew good houses each night week of 5. Hyde's Big Specialty co. 12-17.

Amateurs occupy the Academy of Music and the Criterion Theatre every evening week of 12-17.

BROOKLYN, E. D.

Russell's City Directory drew crowded houses at Lee Avenue Academy week of [illegible]. Cast includes May and Flora Irwin who are great favorites in the Eastern District. Amelia Glover's dancing made a hit. The rest of the co., including William Collier, Ignatio Martinetti, Josie Saddler and Johns Wilmark could hardly be improved upon in their respective work.

Charles A. Gardner in Fatherland did good business last week at Proctor's Novelty. Elmer E. Vance in The Limited Mail next.

Hattie Harvey in Jesse Daw under the management of Jack Hamilton did a good business at the Amphion last week. Hattie Harvey's dancing is a special feature. The Two Sisters week of 12-17.

Sheridan and Flynn's Specialty co. crowded the Grand last week. Good co. including Carr and Tourgee in musical act, Clio and James F. Hoey and the ever-popular Sheridan and Flynn. Delmore and Delormont's Burlesque and Spectacular co. next.

CLEVELAND.

Twelve Temptations opened for a week at the Opera House. It has been rewritten since last season. The transformations are very fine. Good business all week. E. H. Sothern 19-24.

A Silent Partner was presented at the Lyceum week of 5. Thomas H. Manning takes the leading part and made quite a hit. The play is a farce-drama with a suspension of a good deal of Fair business all the week. A Trip to Chinatown next.

The Fatal Wedding was presented at Lyric week of 5 with Carlotta Nilsson as Lady Isle. The scene at the well is about as fine as ever was put on the stage here. Good business all the week. Hands Across the Sea 19-24.

The Two Hearts played a week at the Star. A story of Irish love. Cast is good and parts are well taken. Fair business. Out of Sight 12-17.

The Silent Partner will be changed week of 19 to Mr. F. A. Mackey. The leading part will be changed to Mr. Everton and Nellie Bowles.

JERSEY CITY.

Mark Twain's charming play, The Prince and the Pauper, was presented at the Academy of Music week of [illegible] with the remarkable success that [illegible] Louise on the [illegible] the past [illegible] The [illegible] performance [illegible] further [illegible] to [illegible] Miss [illegible] The [illegible] character of Miss [illegible] The [illegible] stage setting and [illegible] Miss [illegible] Miss [illegible] Miss

the house afternoon and evening of 1. J. M. Hill's co. in Clemenceau Case 2; to big business. Money Mad to delighted audiences which completely filled the house 5-6; the co. was good, and the scenery has never been equaled here. ——CASINO THEATRE: The Henry Burlesque co., including Herbert Crowley, Will West, M. Intyre and Heath and The Great Eldora, drew crowds nightly week of 5-10.

WILLIMANTIC.—LOOMER OPERA HOUSE: Kindergarden to a small house 7.

NORWICH.—BROADWAY THEATRE: Hallen and Hart in Later On pleased a big house 8. Clever and bright performance.

TORRINGTON.—OPERA HOUSE: Fitzpatrick's Spectacular Rip Van Winkle co., No. 1, to fair business 7, 8.

BIRMINGHAM.—STERLING OPERA HOUSE: Effie Ellsler in Miss Manning pleased a good house 8.

DELAWARE.

WILMINGTON.—ACADEMY OF MUSIC: The Boy Tramp by Mme. and Augustin Neuville proved a drawing attraction 5-7. The Parisian Folly co. to fair business 8-10. ——GRAND OPERA HOUSE: Gorman's Minstrels drew a big house 5, and gave a remarkably good show, which contained many new features. Lost in New York drew fair audiences 5, 6. Sunset Rock to rather light business 8-10.

FLORIDA.

OCALA.—OPERA HOUSE: Jennie Holman week ending 3; to fair business.

GEORGIA.

ROME.—NEVIN OPERA HOUSE: Lilly Clay Gaiety co. 2, to a large audience. Power's Ivy Leaf 8.

BRUNSWICK.—L'ARIOSO OPERA HOUSE: Ivy Leaf, 15; Al. G. Field's Minstrels, 19.

ATLANTA.—DEGIVE'S OPERA HOUSE: Lilly Clay to a crowded house 7. Alexander Salvini, 5; to large and appreciative audience. James O'Neill presented for the first time in Atlanta, 5, 6, The Dead Heart, to the largest house of the season. The play was well received. By special request Mr. O'Neill presented Monte Cristo to a good house, 6. The Old Homestead, 7, 8.

SAVANNAH.—SAVANNAH THEATRE: The Old Homestead made its first appearance here to a large and fashionable audience, 2, 3. Co. and scenery good. Archie Boyd as Joshua Whitcomb made a decided hit. ——ASSOCIATION HALL: Frank Beard, *Puck's* cartoon artist, lectured to a large and fashionable audience 2.

AMERICUS.—GLOVER'S OPERA HOUSE: Alfred Misco's Humpty Dumpty 3 to small but appreciative audience. Audience might have been larger but for the fact that performance was not sufficiently advertised; only one day's notice.

ILLINOIS.

QUINCY.—OPERA HOUSE: Vernona Jarbeau 7; Rentz-Santley 10.

STREATOR.—PLUMB OPERA HOUSE: Cold Day to large business 1. Carlotta's dancing was a taking feature. Twelve Temptations 3 to S. R. O. General satisfaction.

PEORIA.—THE GRAND: The Clemenceau Case, with Laura Biggar as Iza, to a light house 5.

SPRINGFIELD.—CHATTERTON OPERA HOUSE: Ovide Musin Concert co. was well received 2. Katie Putnam in Love Finds a Way to a large audience 3.

KANKAKEE.—ARCADE OPERA HOUSE: Katie Putnam in her new play, Love Finds a Way, 3.

DECATUR.—GRAND OPERA HOUSE: Jefferson-Florence co. 2 to a large and fashionable audience. X. S. Wood co. in Out in the Streets 3 to a good house.

FREEPORT.—GERMANIA HALL: Kiralfy's Water Queen, at advanced prices, pleased a fair-sized audience 2.

CHAMPAIGN.—WALKER OPERA HOUSE: Hi Henry was greeted by an unusually good house 3. His show compares favorably with the average minstrel show, with the exception that all his jokes were new.

BLOOMINGTON.—DURLEY THEATRE: The Gran Opera co. in The Gondoliers 2 to crowded houses matinee and evening. Co. weak. Mattie Vickers to fair business 2. Clemenceau Case 7. ——OPERA HOUSE: Herne's Hearts of Oak pleased a fair-sized audience 5. Katie Putnam 8; Larking 9. ——ITEM: Manager Perry proposes to open the new Grand Opera House Feb. 2 with the Bostonians. He has a force of fifty men working day and night to complete the building by that time.

ROCKFORD.—OPERA HOUSE: Herne's Hearts of Oak 2 to a small house. Joseph Murphy in Shaun Rhue to a crowded house 6.

CAIRO.—CAIRO OPERA HOUSE: Mattie Vickers in Jacquine drew a large house 1.

ELGIN.—DU BOIS OPERA HOUSE: The house was tastefully decorated New Year's Day. James A. Herne's Hearts of Oak drew good attendance matinee and evening.

LINCOLN.—GILLETT'S OPERA HOUSE: Fisher's Cold Day 5; to moderate business. Helen Dunken 5 to a small audience.

INDIANA.

INDIANAPOLIS.—ENGLISH'S OPERA HOUSE: Hamlin's co. in The Fair to crowded houses 6, 7. ——NEW PARK THEATRE: The Wilbur Opera co. in a repertoire of comic opera week of 5-10. The opening performance of Nanon was thoroughly enjoyed by an audience which tested the capacity of this popular theatre. Susie Kirwin deserves special mention for her clever work. This is undoubtedly the best attraction of the season at the Park Theatre. ——GRAND OPERA HOUSE: A Midnight Bell 8-10, Margaret Mather in Joan of Arc 12-17. ——ITEM: The death of Emma Abbott, a great favorite with the music-loving people here, and who was booked here Feb. 2-4 is greatly deplored by her many admirers. Helen Bertram of the McCaull Opera co. visited her parents here during the holidays. Her many friends who knew her as Lulu Burt will be pleased to hear her with the McCaull co. 15-17 at the Grand Opera House.

ANDERSON.—DOXEY MUSIC HALL: W. A. Brady's Bottom of the Sea to big business, Dec. 30. The scenery is the finest ever seen here. McGinty's Troubles to fair business 1. ——OLYMPIC THEATRE: Miss Laura McCorkle's Whistling Concert co. 1, matinee and evening to fair business.

EVANSVILLE.—THE PEOPLES: J. C. Stewart with his Two Johns co. pleased fair houses 1, 2. J. Z. Little had good houses in The World 3, and in Golden Nuggets 5, 6. ——GRAND: Fat Men's Club to a good house 6.

CRAWFORDSVILLE.—MUSIC HALL: Rice's Evangeline co. gave a good performance to a large house 7.

FORT WAYNE.—MASONIC TEMPLE: The most enjoyable event of the season was Jefferson and Florence's production of The Rivals on New Year's night to large and elite audience at advanced prices. A theatre party of twenty-five couples occupied the first row in the parquet circle. Little Nugget had a good house, 2.

NEW ALBANY.—OPERA HOUSE: J. Z. Little's World pleased one of the largest houses of the season, Jan. 2. Mr. Little in the dual role of Harry Elton and Jack Rover, was excellent. Edith Mai was also deserving of mention. Supporting co good. Tempest Opera co. Jan. 12, Kate Putnam, 17.

LAFAYETTE.—GRAND OPERA HOUSE: Sol Smith Russell in A Poor Relation 6 to a fine audience. J. C. Lewis in Si Plunkard 8; Frank I. Frayne 10.

TERRE HAUTE.—NAYLOR'S OPERA HOUSE: The Faker co. with Mara Sullivan and Alice Harrison at the head sang and danced themselves into the approval of a large audience 5. The everlasting Evangeline drew a good house 6.

MARION.—SWEETZER'S OPERA HOUSE: A Barrel of Money to large and well pleased audience. Agatha Singleton co. 6, 7, presenting The Vagabond, Youth and Dad's Girl, to fair business. ——ITEM: W. H. Kohnle has been engaged for the principal comedy part in A Barrel of Money. W. J. Lossey joined the Agatha Singleton co. at this place 5.

LA PORTE.—HALL'S OPERA HOUSE: Ole Olsen to a large house 1. John Dillon, in Wanted, the Earth 12.

FRANKFORT.—COULTER'S OPERA HOUSE: Frank Mayo in Nordeck 5.

CONNERSVILLE.—ANDRE'S THEATRE: Si Plunkard to a large but dissatisfied audience 3. McGinty's Troubles, Eastern, failed to please a fair audience 6.

IOWA.

OTTUMWA.—GRAND OPERA HOUSE: H. E. Hunt in True Blue, assisted by home talent, to crowded houses 2-3.

SIOUX CITY.—PEAVEY GRAND OPERA HOUSE: Roland Reed 1, 2, to big business. Bostonians 5, 6.

COUNCIL BLUFFS.—DOHANY OPERA HOUSE: Roland Reed 3, in Send Me Your Wife to a large and enthusiastic audience. Corinne in the operatic burlesque, Monte Cristo, Jr., 4, to fair business.

ATLANTIC.—OPERA HOUSE: May Bretonne 2, 3, to fair business at popular prices. McMillan Comic Opera co. are due 8. ——ITEM: C. B. Gillingwater closed with May Bretonne 2, and joined Chase and Dickinson's Theatre 20, 5 at Tecumseh, Neb., to play comedy roles.

DES MOINES.—GRAND OPERA HOUSE: Lillian Lewis 1, 2, in spite of the worst storm of the season did a fair business. Kiralfy's Around the World 5, 6. ——FOSTER'S OPERA HOUSE: Jim the Penman 1; The Clemenceau Case 3; both to good business. ——CAPITAL CITY OPERA HOUSE: Swedish Concert co. 7; Robert Sailer 9, 10.

KANSAS.

ATCHISON.—PRICE'S OPERA HOUSE: Under the Gaslight was presented to a fair house 2. Cleveland's Colored Minstrels to a good audience 5.

FORT SCOTT.—OPERA HOUSE: Georgia Hamlin's Little Vic co. 14; Dan McGinty's Troubles 17.

TOPEKA.—CRAWFORD'S OPERA HOUSE: Prof. Gentry's trained horse and dog show advertised for 1 did not open as the terrible snowstorm and blizzard prevented those who would have patronized it from bringing out the little ones to whom the show appeals strongest. ——GRAND OPERA HOUSE: The Heywood Concert co. 1 had a most excellent house considering the weather, and rewarded those who braved the tempest by giving them a tip-top performance in all respects.

KENTUCKY.

FRANKFORT.—NEW OPERA HOUSE: Rhea 5 in Josephine to a large and fashionable audience. George Thatcher's Minstrels to a large audience 6.

LEXINGTON.—NEW OPERA HOUSE: A Brass Monkey 12; large house. McGibney Family to small houses matinee and evening 3; deserved larger audiences. George Thatcher's Minstrels drew a large and appreciative audience 5; entertainment fine.

OWENSBORO.—TEMPLE THEATRE: The Lyons Comedy co., a barnstorming troupe playing at cheap prices, week ending 3. Thatcher's Minstrels 7. The Hustler 9.

BOWLING GREEN.—POTTER'S OPERA HOUSE: Marie Greenwood Comic Opera co. in The Hermit to light business 7. The co. is a strong one, gave an excellent performance and deserved a better house.

MAINE.

PORTLAND.—LOTHROP'S THEATRE: Lothrop's co. No. 1 in Unknown 2, 3. Barring the fact that Kate Glassford gave a mediocre performance of the heroine the production was artistic and a success financially. Annie McVeigh is really the most clever member of this co., and added to her former successes with some excellent character work. Becoming somewhat "rattled" over the indifferent patronage offered numerous combination attractions, Manager Lothrop decided on a change of base and sent Sam E. Ryan down here with a very good supporting co. in The Long Strike and Colleen Bawn week of 5-10 at low prices. Sandwiched in between acts some very clever variety people gave their specialties and the result has been a succession of crowded houses at every performance. Annie Phillips easily shared honors with Sam Ryan, and Katherine Rober was very good in the leading role. ——CHASE'S BIJOU: There is little doubt as regards the attractiveness of the bill at this house week of 5-10. It is a curtain-raiser and crowds have been in attendance at each performance. ——ITEMS: John L. Stoddard appeared in Stockbridge Course 7 and gave a masterly lecture on the beauties of Vienna, finely illustrated, before almost two thousand people. The Theatre will be occupied 14, 15 by Wheel Club Minstrels. After numerous unsuccessful attempts to organize a lodge of Elks in this city I am glad to be able to state that some forty signatures have been secured and a charter has been applied for. Manager Wilson was the prime mover in the affair, and is entitled to much praise for his labors. Frank Chace will retire from the management of the Bijou 17 and return to his former engagements at the Hub. His courtesy to all his patrons has been one of the prominent features at this house, and he will be sadly missed. Harry Hamilton will be the new manager. Inshavogue is booked 16, 17. Annie Phillips is becoming quite a favorite here. A trial week of a stock co., with variety attractions at low prices, has proved a big success; but whether it will continue so remains to be seen. It is the intention, I believe, to try this plan one or two weeks each month. Sam Ryan was a worker for Manager Wilson as regards the B. P. O. E. Lodge here. His efforts quickly overcame the feeling that had been raised by a certain member of the sporting fraternity, who has been endeavoring to organize a lodge here without the aid of "cheap actors."

BATH.—COLUMBIAN HALL: Henry Chanfrau in Kit 6 to fair business. Atkinson and Cook's Minstrels 9.

MARYLAND.

HAGERSTOWN.—ACADEMY OF MUSIC: Mac Lean and Prescott presented Spartacus 5 to the largest audience of the season.

CUMBERLAND.—ACADEMY OF MUSIC: M. A. Scanlan drew a large audience 5.

MASSACHUSETTS.

SPRINGFIELD.—GILMORE'S OPERA HOUSE: Katinka to a large and well-pleased audience 7. The Limited Mail 9, 10; gave entire satisfaction to large audiences. Both play and co. are good. Zeffie Tilbury in repertoire drew well during week ending 10. ——GAIETY THEATRE: Clem C. Magee in Irish Luck 1-3 to fair-sized audiences.

WALTHAM.—PARK THEATRE: Richard Golden played a return date 5 to good business.

FITCHBURG.—WHITNEY'S OPERA HOUSE: Kellar entertained a fair-sized audience 2. Richard Golden in Old Jed Prouty 6 to a packed house.

FALL RIVER.—ACADEMY OF MUSIC: Marie Hubert Frohman in The Witch closed her engagement 1 to very large business. The Witch made a genuine success here. Manager Jurgensen does good work for his star. Will o' the Wisp 3 drew largely, and the efforts of Edgar Selden and a fair co. found favor with the audience. A Bunch of Keys 5 made merry with a fair audience, considering the weather. Mr Barnes of New York 6 was a treat. Handsomely staged and acted by a co. of sterling artists, it more than merited the large business done.

LOWELL.—OPERA HOUSE: Robert Mantell in the Corsican Brothers 5; receipts $740.85. ——John L. Stoddard's lecture on "Vienna" delighted a packed house 6. Inshavogue 9. ——MUSIC HALL: Leonzo Brothers and their trained dogs in Brother Against Brother. The New Uncle Tom's Cabin and the Planter's Child week of 5 to big business. Sam E. Ryan, supported by Max Freeman, week of 12 in the Colleen Bawn and The Long Strike.

HAVERHILL.—ACADEMY OF MUSIC: Old Jed Prouty 5 to a large house. ——ITEM: Frank Hewitt, of the Around the World co., has been home here for a few days pending a change of route for the co., which has been playing in the West, but making too long jumps.

AMESBURY.—OPERA HOUSE: Old Jed Prouty to a good house 2. Floy Crowell co. opened for a week 5, presenting The Luck of Roaring Camp, A Dad's Girl, Molly Bawn, Storm Beaten and Nip and Tuck to fair business. Miss Crowell is a pleasing and versatile actress. Her support ranged from bad to worse. ITEMS: Amelia Glover has joined the Old Jed Prouty co. The Floy Crowell co. will temporarily close season 7 on account of the illness of Miss Crowell. John N. Wheeler advance agent of the Floy Crowell co., retired from the co. here. James H. Fitzpatrick, recently with Floy Crowell, has gone in advance of Zozo.

ADAMS.—OPERA HOUSE: Frederic Bryton 5 to a poor house. Audience generally dissatisfied. Irish Luck 12.

NORTHAMPTON.—OPERA HOUSE: Dore Davidson and Ramie Austen to fair business in Guilty Without Crime. With all respect to the co., it is one of the most disagreeable plays ever seen here. Clemenceau Case 10. ——ITEM: During the performance of Guilty Without Crime, Charles Daniels, the head usher, was presented with a handsome gold I. O. O. F. badge by his associate ushers. George Phelps made the presentation speech.

BROCKTON.—CITY THEATRE: Edgar Selden in Will o' the Wisp to a light house 1. Mr. Barnes of New York, despite a severe storm, had a fair-sized audience 3. The play was well staged and finely acted. Sheridan Block deserves special mention for his good work as Musso Danella. ——ITEMS: Hallen and Hart cancelled their date 15. The Elks are having new and handsome quarters fitted up in this city.

WESTFIELD.—OPERA HOUSE: Kellar 5 to a small audience.

CHELSEA.—ACADEMY OF MUSIC: Edgar Selden, supported by an excellent co., in Will o' the Wisp 7. A fine performance was given to a light house.

WORCESTER.—THEATRE: Robert Mantell in Monbars and the Corsican Brothers and Effie Ellsler week of 5-10. The business done was a great improvement over that of the week before. Mr. Mantell is supported by a very fine co. and his plays are finely staged. ——FRONT STREET THEATRE: Clem Magee in Irish Luck drew well during the week. Grogan's Elevation week of 12. ——ITEM: Manager Batcheller, of Providence, spent a few days in the city.

NEW BEDFORD.—OPERA HOUSE: Edgar Selden in Will o' the Wisp 2. A Bunch of Keys 6. Both cos. had fair houses. Mr Barnes of New York 7; large business. Fine piece and fine co. LIBERTY THEATRE: The Clemenceau Case, Lillian Armstrong leading, 5, 6; very large house 5, fair 6. Dr. Amerige, mesmerist, 7-10; fair houses.

PITTSFIELD.—SHEA'S ACADEMY OF MUSIC: Sam Young as Carl Doomler in the Merry Mandarin to the smallest house of the season. Play and co. execrable. Cleveland's Magnificent Minstrels had a large house 2. Kellar and Mrs. Kellar pleased a fair-sized audience 6.

LYNN.—LYNN THEATRE: Lewis Morrison in Faust 2-4 to large and delighted audiences. Robert Mantell in Monbars 6 to good business. Lottie Winnett in Inshavogue 7 to a fair-sized house. The Henry Burlesque co. will finish the week. Effie Ellsler opens 12. ——MUSIC HALL: The Rose Hill Burlesque 29, 5-7 in pleasing entertainments to fair business. ——MUSEE: Jerry Cohen's Mirth-Makers are drawing full houses this week. ——ITEM: Nella Mae Rabinson has left the Josephine Cameron co., and is contemplating a tour of the Provinces.

MILFORD.—MUSIC HALL: Stanley Macy's Kindergarden co. 6, 7 gave the best musical farce-comedy of the season.

MICHIGAN.

GRAND RAPIDS.—POWER'S: Faust Up to Date to standing room only was the box-office cry. Kate Castleton played Marguerite in a most bewitching manner and delighted the audience with her singing. Ada Melrose did some surprisingly good dancing. The Gondoliers was given its first presentation here 7 by Grau's co. The music is very pleasing, but the cast was not above the average in merit. Sol Smith Russell 9. ——REDMOND'S: The Blue and Gray did a satisfactory business this week. Milt G. Barlow is in the cast. ——LYCEUM: Arizona Joe, with trained donkeys, horses, etc., drew top-heavy houses. ——ITEM: C. W. Roberts has resigned his position as manager of Redmond's, a fact that is regretted by theatregoers generally, as he had proved himself a capable and courteous gentleman. C. Sumner Burrows, well and favorably known here, succeeds Mr. Roberts.

ANN ARBOR.—OPERA HOUSE: Pat Rooney to very good business 3. Uncle Tom's Cabin 5 to a fair house.

JACKSON.—HIBBARD OPERA HOUSE: Pat Rooney in Pat's Wardrobe packed the house New Year's night. Sutton's U. T. C. co. 3 did a good business.

BATTLE CREEK.—HAMLIN'S OPERA HOUSE: Pat Rooney in Pat's Wardrobe 2; good house. Gilbert and Sullivan's Gondoliers 5 to a large and pleased audience.

MINNESOTA.

MINNEAPOLIS.—GRAND OPERA HOUSE: Herrmann's Transatlantiques gave an entertaining programme of clever specialties to a large audience 5. ——LYCEUM THEATRE: McKee Rankin and a capable co. presented The Canuck to good business week of 5. ——PENCE OPERA HOUSE: The Howard Big Burlesque co. played to excellent business 5. ——ITEMS: The Minneapolis Syndicate, proprietors of the Lyceum, refuse the use of their house for Sunday performances, and, in consequence, Manager Litt may not place his attractions there, pending the erection of the new Bijou. ——The death of Emma Abbott is universally regretted here. She was a large holder of Minneapolis real estate, and at one time a resident of this city.

ST. PAUL.—METROPOLITAN OPERA HOUSE: The amusing burlesque Faust Up to Date was presented 4-7, with Kate Castleton in the role of Marguerite, supported by a fair co., to well filled houses during the engagement. Kate Castleton, bright, clever and vivacious, pleased her audiences as well as ever with her songs and sprightly action. May Vokes is a graceful and attractive dancer. Catherine McLaen, Ada Melrose, John G. Bell and Charles A. Tywell acquitted themselves well in their respective roles. Prof. Herrmann's New Transatlantiques 8-10. Shenandoah week of 12-17. ——GRAND OPERA HOUSE: Brady and Welty's co. presented The Great Metropolis to full houses 4-7. Camille Cleveland is a clever artiste and does excellent work in the dual role of "Dook" and Fantine. James Tighe, Robert Fell, Willard Lee, H. C. Chase and Burt Tuckman met with marked favor in their respective parts. McKee Rankin in The Canuck week of 11-17. ——HARRIS' THEATRE: Lillian Lewis and a good supporting co. presented Credit Lorraine, Article 47 and As in a Looking Glass, 4-10, to large and appreciative audiences. The star made a very favorable impression. Adele Bray, bright and clever, admirably sustained her roles with noticeable favor. Co. strong including W. A. Whitecar, Archibald Cowper, Edward Warren, Frank M. Kendrick and Frederick Moule. ——OLYMPIC THEATRE: Prof. D. P. Hurlburt's School of Educated Horses, Ponies and Dogs, also a good bill by clever specialty people 5-10 to large houses. Charles Hall's Comedy co. week of 12-17.

MISSOURI.

ST. JOSEPH.—TOOTLE'S OPERA HOUSE: McCaull Opera co. presented Black Hussar and Clover 2, 3 to large audiences. Corinne in Carmen 7-8. ——BIJOU THEATRE: The London Gaiety Girls to immense houses 31-2.

HANNIBAL.—PARK OPERA HOUSE: Katie Putman pleased a large audience New Year's night with her new piece Love Finds a Way. Vernona Jarbeau 6; Under the Gaslight 8; McCarty's Mishaps 14.

MEXICO.—FERRIS GRAND OPERA HOUSE: Beach and Bowers' Minstrels 3 to fair business. Under the Gaslight 6.

SEDALIA.—WOOD'S OPERA HOUSE: Vernona Jarbeau and her admirable co. in Starlight's delighted a large audience.

MISSISSIPPI.

GREENVILLE.—OPERA HOUSE: A crowded house, at advanced prices, greeted The Little Tycoon, and highly appreciated the excellent work of J. Aldrich Libby, Joseph Mealey, Will Mandeville and Neil O'Brien.

VICKSBURG.—OPERA HOUSE: Little Tycoon Opera co. night and matinee to crowded houses 1.

JACKSON.—ROBINSON'S OPERA HOUSE: Al. G. Field's Minstrels gave a fine performance to a good house 1. Beacon Lights to good business 2.

YAZOO CITY.—LYCEUM OPERA HOUSE: Al. G. Field's Minstrels Dec. 31 to S. R. O. Beacon Lights 1 to light business. ——ITEM: Henry G. Sherrod, champion auto-harpist, left here 5 to fill a week's engagement with Field's Minstrels in New Orleans.

NEBRASKA.

OMAHA.—BOYD OPERA HOUSE: Held by the Enemy 4 to fair business. De Wolf Hopper Opera co. in Castles in the Air 5-7 was much the best production of comic opera that we have had this season. Seabrooke's success rivals that of Hoppe. Anna O'Keefe makes a very fair and acceptable substitute for Marion Manola, and Della Fox is more fascinating than ever. The chorus is strong and attractive. Clara Morris 12-14; Sea King 22-24. ——GRAND OPERA HOUSE: The Clemenceau Case, with Sybil Johnstone as Iza, packed the theatre 4-7. Ladies were conspicuous by their absence. Haverly's U. T. C. 10, 11. ——ITEMS: George W. Floyd, of the Bostonians, has been giving a *Bee* reporter a half-column denunciation of the railroad discriminations against theatrical cos. The Grand is looking for a manager for next season. It has been offered to Harry Semon, manager of Cleveland's Minstrels, but after a long interview with the stockholders he decided not to accept, so the position is still open. Major J. B. Pond, Stanley's manager, has brought suit against the Standard Business College, of this city, to recover $500, balance due on guarantee. The demand for Stanley seats was nothing like what they expected, and at the last minute the price of tickets was reduced one third.

FREMONT.—LOVE OPERA HOUSE: Haverly's Uncle Tom's Cabin to slim business 1.

LINCOLN.—FUNKE'S OPERA HOUSE: Cleveland's Colored Minstrels did a fair business 3, it being their second visit this season. The London Gaiety Girls had a packed house 5 and gave a fair variety entertainment.

HOBOKEN.—H. R. JACOBS' THEATRE: Go-Won-Go Mohawk was the attraction 8-10; medium business. Gray and Stephens in their new play, Vesper Bells, 11-14. Charles T. Ellis 15-17. ——CROSBY'S THEATRE: A house co. was the attraction last week. Business fair. Williams' Parisian Folly co. 12-18. This co. endeavored to cancel, but Manager Cronheim stood on his rights in the matter and Manager Williams weakened.

NEW JERSEY.

TRENTON.—TAYLOR OPERA HOUSE: A very large and well-pleased audience witnessed W. A. Brady's Clemenceau Case 2. Dowling and Hasson presented The Red Spider 5 to a good house. Performance satisfactory. McKenna's Flirtation to a fine house 6. The performance, as usual, was very amusing.

ATLANTIC CITY.—GRAND OPERA HOUSE: J. D. Clifton in Ranch King 2-3 to poor business. Co. first-class. Bennet Comedy co. in Monte Cristo 9-11 to good business.

PATERSON.—H. R. JACOBS' OPERA HOUSE: Kate Claxton and co. in The Sea of Ice and The Two Orphans 1-3 to fine houses. McKenna's Flirtation turned people away 7. Lizzie Evans opened for a three nights' stay 8 to a good house. Charles T. Ellis 12-14. ——PEOPLE'S THEATRE: Fay Foster English Gaiety co. week of 5 to good houses. The co. is composed of some clever specialty people, who present a good burlesque on Erminie entitled Her Minnie. Pauline Parker in The Scout's Daughter week of 12-17. ——ITEMS: Manager Barnes, of Jacobs', wears an elegant ring and Treasurer Goetchius enjoys the comfort of a meerschaum pipe, both presents from the attaches. George Lee, cornetist of Jacobs' orchestra, has resigned to accept a position with the Boston Athenæum. Albert Braham is his successor. Manager Ed. H. Neil, of the People's, and wife were lately made members of our leading dramatic club.

ELIZABETH.—TEMPLE OPERA HOUSE: McKenna's Flirtation to a big house 5. Frank Keenan, who assumed the role of Michael Ryan, owing to the illness of Hugh Fay, played the part very well. Clemenceau Case, with Emma Bell as Iza, to a large house 7.

NEWARK.—MINER'S NEWARK THEATRE: Mrs. Leslie Carter in The Ugly Duckling, of which she has made a great success, was the attraction week of 5-10, and each night was greeted by a large audience. Harry Miner was so well pleased with Mrs. Carter's performance that he has booked her for six weeks next season for his new theatre in New York, when she will produce an entirely new play, now being written by David Belasco. The Henrietta, with Stuart Robson in the leading role, is proving a great success week of 12-17. ——H. R. JACOBS' THEATRE: Siberia did excellent business week of 5-10. The piece has a field peculiarly its own, and the depiction of Siberian life and misery, which forms its best feature, cannot be found in any other play. Little Elsie Leslie in The Prince and the Pauper week of 12-17. ——GRAND OPERA HOUSE: Ada Richmond and her co. of specialty artists drew large audiences week of 5-10. The co. includes Fred. Matthews, facial artist; the three Clovers, in an acrobatic act; Eddie Silbon, king of high wire; and the Austens, in their gold bronze statuary act. There are many excellent features, which combine to make a programme of more than ordinary interest. The Boy Tramp week of 12-18. ——WALLMAN'S THEATRE: Gus Hill's World of Novelties, which is a combination of varied and interesting specialty artists, drew largely week of 5-10. The American Four Combination week of 12-17.

NEW YORK.

HARLEM.—HAMMERSTEIN'S OPERA HOUSE: The Charity Ball week ending 10. The cast was excellent and the performance proved one of more than usual merit. The City Directory 12-17. ——COLUMBUS THEATRE: The Inspector played to large audiences week ending 10, and its many realistic and exciting scenes were greeted with enthusiastic applause. After Dark 12-17. ——HARLEM THEATRE: Hilarity proved a drawing card week ending 10. The efforts of Charles A. Loder as Herman Balmer kept the audience in a constant state of good humor throughout the evening. A Clean Sweep 12-17.

ROCHESTER.—LYCEUM THEATRE: Von Vonson attracted fine audiences 5-7. Lena Merville, in her soubrette work, supported Gus Heege in admirable style. Rose Coghlan appeared in Peg Woffington and London Assurance and Lady Barter to highly appreciative audiences 8-10. ——ACADEMY OF MUSIC: John A. Stevens and a good co. produced Wife for Wife 5-7 to good business. Woman Against Woman was presented to fine houses 8-10. My Aunt Bridget week of 12-17. ——NEW GRAND OPERA HOUSE: Sam Devere's Specialty co. attracted large and enthusiastic audiences during week ending 10. Gaiety co. next. ——ITEM: M. S. Robinson has secured the lease of Washington Hall and will commence at once to overhaul and renovate it. He will open it early next season as the Musee Theatre.

BINGHAMTON.—OPERA HOUSE: Charles McCarthy's co. appeared in One of the Bravest to a large and well-pleased house 7. James B. Mackie in Grimes' Cellar Door 5 to a good house, but failed to create any enthusiasm. Milton and Dollie Nobles, supported by an excellent co., presented From Sire to Son for the first time in this city 7 to a very good house, and gave most excellent satisfaction, receiving numerous recalls.

ELMIRA.—OPERA HOUSE: Oliver Byron in The Plunger to fair business 5. Aunt Jack 8 to good business. Adele Frost booked for 9 failed to arrive. ——MADISON AVENUE THEATRE: The Fast Mail 5 to fair business. The scenic effects were good, co. below the average. ——ITEM: D. Kelly joined Fairies Well co. at Cleveland, O.

SYRACUSE.—WIETING OPERA HOUSE: Von Vonson drew fairly well 1-3. George Wilson's Minstrels to a good house 5. Aunt Jack was presented by an excellent co. 6, 7, to large attendance. Lydia Thompson 8, 9. Kellar 12-14. Milton Nobles 15-17. ——H. R. JACOBS' OPERA HOUSE: John A. Stevens' Wife for Wife to good attendance 1-3. Woman Against Woman 5-10. Mrs. Leslie Carter 12-14. Fairies Well 15-17. ——STANDARD THEATRE: Lester and Allen's co. 12-17.

COHOES.—CITY THEATRE: Baldwin Comedy co. in repertoire week ending 3 to good business.

LOCKPORT.—HOUSE OPERA HOUSE: Shots with a Camera co. to light business 7.

NEWBURG.—ACADEMY OF MUSIC: County Fair 5, 6, to crowded houses. The receipts for the three performances were over $1,600. Everyone was well pleased with the play and co. Wilson's Minstrels 16.

CORTLAND.—OPERA HOUSE: The Baldwin Comedy co. commenced a week's engagement 5 to a full house.

BUFFALO.—ACADEMY OF MUSIC: Rose Coghlan and an excellent co. presented Peg Woffington and London Assurance 5-7 before large and well-pleased audiences. Von Vonson remainder of the week. ——STAR THEATRE: Dark 5-10. W. T. Carleton's Opera co. opens 12 for a week. ——CORINNE LYCEUM: James H. Wallick in Cattle King and Mountain King 5-10 to big business. Lizzie Evans

west.——COURT STREET THEATRE: Harry Kernell's co. did a good week's business 5-10. The Night Owls next.

CORNING.—HARVARD ACADEMY: Fast Mail co. 3 to a fair-sized house; performance good. The Dear Irish Boy 5 to a small house.

SARATOGA SPRINGS.—PUTNAM MUSIC HALL: Lydia Thompson with a very clever co. in The Dazzler 3 to a large and appreciative audience. Miss Thompson has lost none of her lightness of foot; she completely captivated all who saw her. Joe A. Ott, as the "Man who never Smiles," shared the honors with the star.——ITEM: The Nelson Sisters left The Dazzler co. here, and Susie Mace and Maud Madison joined the co. to take their places.

PORT JERVIS.—LEA'S OPERA HOUSE: Harry Meredith closed in Sunset Rock 2, 3 to light houses. Sunset Rock has some strong climaxes and is sure to make a success. Anna Mortland created a favorable impression.——LEA'S OLD OPERA HOUSE: Syracuse University Banjo Club to a moderate house. Mora opened week of 5 in repertoire, including Dad's Girl, Our Angel and Sea Sands to good business.

SCHENECTADY.—CENTRE STREET OPERA HOUSE: The County Fair with Marie Bates as the star turned people away 2.——NOVELTY THEATRE: Miles and Murphy's Star Specialty co. drew fairly well week of 5.——ITEM: "Cold Molasses," the horse that wins the race in road County Fair co., is the famous stallion owned by Joseph Jefferson.

WATERLOO.—ACADEMY OF MUSIC: Uncle Hiram 5 to fair business; audience highly pleased. Bishop's Comedians 12-14.

JOHNSTOWN.—GRAND OPERA HOUSE: Lydia Thompson in The Dazzler to a large and well pleased audience 7.

OGDENSBURG.—OPERA HOUSE: Zozo 15.

PENN YAN.—SHEPPARD OPERA HOUSE: The Fast Mail 2 gave a good performance to good business. Two Old Cronies 10.

WATERTOWN.—CITY OPERA HOUSE: Wilson's Minstrels 7 to capacity of the house. Zozo 9, 10.

ROME.—NEW OPERA HOUSE: The County Fair drew the largest house of the season 5. Two Old Cronies did a fair business 7. Lydia Thompson in The Dazzler 8.——SINK'S OPERA HOUSE: Rose Hill's English Folly co. 22.

OSWEGO.—ACADEMY OF MUSIC: Yon Yonson cancelled. Two Old Cronies 8. Zozo 22; Lydia Thompson 24.

UTICA.—OPERA HOUSE: The County Fair closed a most successful engagement 1. The paid admissions for the two nights and matinee were 4,440. At the last performance a great many were turned from the doors unable to get even standing room. A. M. Palmer's co., under the auspices of Kingcaid Division Order of Railway Conductors, presented Aunt Jack 3, before a very large and well-pleased audience. The Two Old Cronies drew a fair-sized house 6. Ada Deaves was warmly welcomed.

MATTEAWAN.—DIBBLE OPERA HOUSE: Milton Nobles 6; audience well pleased.

ALBANY.—PROCTOR'S: The engagement of Katinka 5-7 was only fairly successful from a pecuniary point of view. The spectacle gave undoubted satisfaction. The house was dark 8. A Straight Tip is underlined for 9 and 10, making the jump direct from Denver. Next attraction Dixey in The Seven Ages.——H. R. JACOBS' OPERA HOUSE: Effie Ellsler in The Governess and Miss Manning to fair business 5-7. Good Old Times to fair business 8.

AUBURN.—BURTIS OPERA HOUSE: Uncle Hiram drew a good attendance and gave a satisfactory performance 2. George Wilson's Minstrels did a fair business 3.

HUDSON.—OPERA HOUSE: Lydia Thompson's co. in The Dazzler 2 to a light house.

MIDDLETOWN.—COREY'S CASINO: Clemenceau Case (Emma Bell) to a large business 2. Rapid Transit to a fair house 5.——BULL'S OPERA HOUSE: The Redding-Stanton co. to good business New Year's week.

NORTH CAROLINA.

WILMINGTON.—OPERA HOUSE: Madame Fry Concert co. 2 to a good house. Dan Packard in The Boomer 6 to a good house.

ASHEVILLE.—GRAND OPERA HOUSE: Pearl Melville co. 1-3 in Wells-Fargo Messenger, East Lynne and Ten Nights in a Bar-room to fair business. McCabe's Minstrels next.

OHIO.

EAST LIVERPOOL.—BRUNT'S OPERA HOUSE: Reuben Glue 2 to good business. Haworth's Hibernica 3 to full house. The last act in Reuben Glue has been rewritten, and is a great improvement.

TOLEDO.—WHEELER OPERA HOUSE: Faust Up to Date 2 to a fine house. Kate Castleton was the only redeeming feature of a very poor performance. Frank Mayo as Nordeck to a slim house 3. Bluebeard Jr. 6, 7 pleased a fine house. Sullivan and Harrison to good business 9.——PEOPLE'S: The Bottom of the Sea opened for a week to S. R. O. 5. Master and Man week of 12.

TROY.—OPERA HOUSE: Agatha Singleton co. 1-3 in repertoire to fair business. Co. good. The national air is still played after each performance here. Thanks to THE MIRROR and Manager Brainard.

MANSFIELD.—MEMORIAL OPERA HOUSE: Faust was presented by the Reeves Opera co. 1 to a large and fairly well pleased audience. Co. very fair. The Melville Sisters opened 5 to a crowded house.

ZANESVILLE.—SCHULTZ' OPERA HOUSE: The Arions (local amateurs) gave a highly creditable performance of Pinafore to a large audience 1. Ida Thomas, Alice Hetzel, Marie Gemunder, and James A. Cox, Hiram Waller, Charles Geis, and George Palmer deserve especial mention. The opera was ably conducted by Charles Cox.

LANCASTER.—CHESTNUT STREET OPERA HOUSE: Local amateurs produced the Naiad Queen under professional management to crowded houses. A Pair of Kids 7.——ITEMS: McGivine's Theatre will reopen 12. In the beautiful operetta so successfully produced here, Miss Anna Brasee, as the Naiad Queen, and Miss Clara Tuthill, as the Daughter of Wealth, evinced a high order of dramatic talent.

IRONTON.—THE MASONIC OPERA HOUSE: A Social Session drew a large house 2.

KENTON.—DICKSON'S GRAND OPERA HOUSE: A Pair of Jacks 5 to a top-heavy business. It was one of the best attractions that has appeared here this season. Devil's Mine 12.

WOOSTER.—NEW CITY OPERA HOUSE: Out of Sight 3 to fair business gave general satisfaction. Pat Rooney 6.

SANDUSKY.—BIEMILLER'S OPERA HOUSE: Holden Comedy co. New Year's week to packed houses. Peck's Bad Boy co. 5 to good business.

NEWARK.—MUSIC HALL: Standard Theatre co. opened 5 for a week at popular prices.——ITEM: Havlin's Pair of Jacks play a return engagement at the Opera House 7, and from present indications will draw the largest house of the season.

DAYTON.—THE GRAND: J. C. Lewis in St. Plunkard was the New Year's attraction, matinee and evening. The houses were small. A Brass Monkey drew a very large audience 2. Co. was inferior to that of any previous season. Carleton's Opera co. 5, matinee and evening, in Nanon and The Queen's Lace Handkerchief; fair business. The chorus is large and unusually strong.——THE PARK: U. T. C., with Harry Webber as Marks, 5-7 opened to a crowded house. Devil's Mine fills in the week.——CUES: The Andrews Opera co. will give a sacred concert at the Grand 12.——The sad news of the sudden death of Emma Abbott was received with universal regret. Miss Abbott opened Gebhart's Opera House (now the Park) in 1877.

AKRON.—ACADEMY OF MUSIC: Charles T. Ellis, supported by a good co., in Casper the Yoller to a good house for a Saturday night. A Pair of Jacks was presented by a good co., with K. to. Knowles and George A. Baker in the roles of Judge and Dr. Jack respectively.

CAMBRIDGE.—HAMMOND'S OPERA HOUSE: A small but enthusiastic audience greeted Charles T. Ellis 6 in Casper the Yoller.

FOSTORIA.—ANDE'S OPERA HOUSE: Pat Rooney Comedy co. to good business.——Peck's Bad Boy 7.

SPRINGFIELD.—GRAND OPERA HOUSE: Carleton Opera co. 1 presented Nanon at matinee and The Brigands at night. Both operas were well rendered by an excellent co., and two large audiences were thoroughly pleased.——BLACK'S OPERA HOUSE: The Melville co. closed a profitable week's engagement 3. Large audiences attended, due to cheap prices.

MARION.—MUSIC HALL: Reeves Burlesque Opera co. splendidly presented Faust to crowded houses week ending 3. May Durvea made a very favorable impression as Marguerite.

CIRCLEVILLE.—GRAND OPERA HOUSE: Ezra Kendall in A Pair of Kids 6 to a good-sized and well-pleased audience. Model Theatre co. in repertoire week of 12-17.

STEUBENVILLE.—CITY OPERA HOUSE: Manager McLaughlin starts the new year with bad luck. Two cos., May Davenport and A Brave Woman, failed to materialize. Maggie Mitchell cancelled, promising to pay $75, but is said to have forwarded only $20. Any of these unfilled dates could have been filled by good companies.

CANTON.—THE GRAND: Out of Sight 3; Charles T. Ellis 5; both to good business. A Pair of Jacks 7 to a crowded house. The Adelbert College Glee and Banjo Clubs 8 to a fair house.——SCHAEFER'S OPERA HOUSE: Ada Ray's Burlesque co. 5; good business. Pat Rooney 7 to big business.

LIMA.—FAUROT OPERA HOUSE: Havlin's A Pair of Jacks to S. R. O. 1. Baker's Opera co. opened a week's engagement 5 in The Mascot to a large audience.

ALLIANCE.—SOURBECK'S OPERA HOUSE: Howorth Hibernica co. delighted a large audience 7. Good specialties.

OREGON.

PORTLAND.—THE MARQUAM GRAND OPERA HOUSE: Little Lord Fauntleroy Dec. 29-3 to fine houses. Gertie Homan and Georgie Cooper impersonated the title role alternately and were exceedingly clever. Dearest was finely portrayed by Minnie Radcliffe; also Minna by Dorothy Rossmore. Mr. Hobbs by Russell Bassett and Dick by B. W. Singer, could not be in better hands. Manager Friedlander arranged a programme of specialties for the benefit of the recently discharged navvies working on the Union Pacific Railway's Puget Sound branch, numbering 2,000 men, who have been thrown upon the charity of the city. The capacity of the Marquam was taxed; and great praise is due Manager Friedlander for the meritorious features presented. Among those appearing were Marian Joseph, Louis Belmour, J. J. Williams, Conchita, R. J. Aginton, Mlle. Rose Maretta, the Sankey Brothers, Hally Parrish, Fred Gilmore and Harry Hague.——CORDRAY'S NEW THEATRE: The New Magdalen 29-4; fair business. The play was not very well presented, owing principally to the many shortcomings of the majority of the stock. Esther Lyons, however, as Mercy Merrick, was seen to advantage. Her conception of the part was thorough. Kitty Belmour acquitted herself satisfactorily as Lady Janet Roy. The remainder of the co. was acceptable. St. Clair, trapeze performances; Smith and Ellis, songs; Conchita, specialties; Master Ernest Marton, child vocalist; and Munja Leo, novelties; to S. R. O. houses in the specialty department.——CORDRAY'S STANDARD THEATRE: Prof. Donar, prestidigitateur; Kittie Davenport, serio-comic artiste; Powers Family, skatorial feats; Jules Keller, wonderful hand-walking; Hanson and Hewitt, songs and dances; Nora Martin and Maud Stanley, songs; and Sankey Brothers, novelties, drew packed houses nightly.——ITEMS: C and L at the Marquam 14. The Olympian Roller Rink continues to be a great attraction.

PENNSYLVANIA.

ALLENTOWN.—MUSIC HALL: George C. Staley in A Royal Pass was the New Year's attraction. Two performances were given to fair business. Joseph Dowling and Sadie Hasson 2, 3. Red Spider and Nobody's Claim were well presented to full houses. One of the finest performances of the season was Amorita by the Pauline Hall Opera co. 6. The house was packed by an audience composed of our best people and from the adjoining towns.——ITEMS: The Prescott MacLean co., owing to a little misunderstanding with the local manager, canceled date of 12. This will be a great disappointment to our theatregoers. Manager Hart, of the Music Hall, is very popular with the profession. Your correspondent was shown some very complimentary letters, which he received from leading actors, who appeared here this season, giving him words of praise for excellent management, for which he can feel justly proud.

BETHLEHEM.—OPERA HOUSE: The Waite Comedy co. week of 5 in repertoire, including Old Hickory, the Man from Cattaraugus, The French Spy, Fanchon the Cricket, Our Jack, Kathleen's Dream, and The Phœnix, to average fair business. MacLean and Prescott co. will present Spartacus and Cleopatra 12, 13; the former date having been canceled at Allentown.

NEW CASTLE.—OPERA HOUSE: A Soap Bubble to fair business 2. Owing to the absence of their musical director, the performance was hardly a success. Devil's Mine co. to a large and well-pleased audience 5.

WILLIAMSPORT.—ACADEMY OF MUSIC: Struck Gas 2 to a large but displeased audience. Co. poor. George A. Baker's Opera co. (A.) opened week of 5 to good business.

LANSFORD.—OPERA HOUSE: Two Thieves 3 to a fair-sized audience. J. J. Kennedy was very clever, but his support poor, on account of the illness of some members of his co., necessitating a change in the cast.

WILKESBARRE.—MUSIC HALL: Woman Against Woman matinee and evening to small business 1. Lizzie Evans in Fogg's Ferry to fair business 3; performance satisfactory. James B. Mackie in Grimes' Cellar Door 7, return date, to large business.

M'KEESPORT.—WHITE'S OPERA HOUSE: Hardie and Von Leer in On the Frontier to S. R. O. 1. Peck and Fursman's U. T. C. co. played to a crowded house 3. Devil's Mine co. to good business 6.

OIL CITY.—OPERA HOUSE: Oliver Byron in The Plunger drew a good house and gave satisfaction 7.

KITTANNING.—GRAND OPERA HOUSE: George O. Morris' A Legal Wrong co. to a small audience 5.

READING.—GRAND OPERA HOUSE: After Dark was well given by a good co. to a large house 7. Waite's Comedy co. 12.——ACADEMY OF MUSIC: Pauline Hall in Amorita to $1,016. Gorman's Minstrels filled the house 7 and gave a clever performance.

GREENSBURG.—LOMISON THEATRE: Hardie and Von Leer in On the Frontier 2 to a small audience. Stetson's Uncle Tom's Cabin 7 to the usual result here—crowded houses.

SHAMOKIN.—G. A. R. OPERA HOUSE: The Two Thieves to big business 1. Co. and performance very poor. A Tin Soldier 3 to good business. One of the Bravest 6 to a large and well-pleased audience.——ITEM: Your correspondent had a very pleasant chat with John Hafel, who is in advance of The Midnight Alarm co. He sends his regards to THE MIRROR.

HARRISBURG.—OPERA HOUSE: Baker's Bennett and Moulton Opera co. concluded a very successful engagement 5.——ITEMS: Manager Baker informed your correspondent that an old favorite, Joe Armand, tenor, will rejoin the co. 5, which I presume is now a fact accomplished. Miss Alice Hitchcock, a young society lady of Lancaster, Pa., is a recent accession to this co. Many distinguished operatic artists have been graduated from this co. MacLean and Prescott co. presented their new play, Cleopatra, to a large and appreciative audience 7.

TITUSVILLE.—OPERA HOUSE: The Princeton Glee Club 2 to a large and well-pleased audience. After the entertainment a reception was given the club by the leading society people here at Music Hall. A Legal Wrong 3 to a top-heavy house.

YORK.—OPERA HOUSE: Waite's Comedy co. week ending 3 to excellent business. The band connected with this co. is, without exception, the finest here this season. The California Opera co. in Said Pasha, booked here 3, failed to appear.

JOHNSTOWN.—ADAIR'S OPERA HOUSE: A Legal Wrong 2 to fair business. The Ladies Tailor Club was well attended 3. Ten Nights in a Bar-Room to a fair but much dissatisfied audience. This was the poorest performance ever seen in the Opera House.——ITEM: The co.'s manager, Alexander Adair, deserves much credit for having completed his house for the season, but he does not deserve any credit for the manner in which he is springing poor cos. on the theatregoers at advanced prices.

BEAVER FALLS.—SIXTH AVENUE THEATRE: George O. Morris in A Legal Wrong gave satisfaction to a fair-sized audience 6.——OPERA HOUSE: Reuben Glue to a small audience 3.

CARBONDALE.—OPERA HOUSE: Charles Loder in Hilarity pleased a fair-sized audience 1. Charles Green made a hit with his musical imitations. Charles McCarthy in One of the Bravest drew a packed house 2, despite a very disagreeable, rainy night.

HAZLETON.—BROAD STREET OPERA HOUSE: Charles A. Loder's Hilarity co. to fair business 3. Satisfactory performance. One of the Bravest to a crowded house 5. Nobody's Claim gave a very tame performance to a poor house 6. This co. is capable of giving a much better performance; but owing to the very poor business they did not here. They cut it as short as possible.

MAHANOY CITY.—OPERA HOUSE: Barlow Brothers' Minstrels to a large and appreciative audience 3. Charles McCarthy drew his usual large house and One of the Bravest gave entire satisfaction 7.

ALTOONA.—ELEVENTH AVENUE OPERA HOUSE: Stetson's Uncle Tom's Cabin co. to a crowded house 1. After Dark drew a good house 5. Among the specialties were Kelly and Murphy in their sparring act.

MAUCH CHUNK.—OPERA HOUSE: A Tin Soldier 2; good business. The Midnight Alarm 7; fair business.

EASTON.—OPERA HOUSE: The Midnight Alarm to a fair house 2. Pauline Hall Opera co. in Amorita 8 to the largest house of the season. Miss Hall appeared under the auspices of the Easton Order of Elks, who gave a supper after the performance to the co.

TAMAQUA.—ALLEN'S OPERA HOUSE: Barlow Brothers' Minstrels 2 to a big house; good performance. Louise Arnot 5-7 in 44, Leah, and Little Detective to crowded houses. Miss Arnot is a favorite here, and her support is very good, with the exception of her leading man.——ITEMS: Davenport Bebus, who was Miss Arnot's leading man three seasons ago, joined them here again 5, and will act as Miss Arnot's manager. Louisa Crolius, of last year's Shenandoah co., is with the Arnot co. Quite an excitement was caused in Allen's Opera House 5 by one of the employes of the house accidently upsetting a stove and setting the building on fire. The flames were subdued in time to prevent a panic.

TYRONE.—CONRAD'S OPERA HOUSE: The Two Thieves co. played to good business 10.

BRADFORD.—WAGNER OPERA HOUSE: Sam Jack's Creoles attracted good house 5. Oliver Byron did likewise 6. Dear Irish Boy to fair attendance 7.

RHODE ISLAND.

PROVIDENCE.—THE PROVIDENCE: Annie Ward Tiffany and co. opened 5 for three nights in The Step-Daughter, a piece new to our patrons and therefore was not so well patronized. The co. is a good one throughout. Miss Tiffany is quite a favorite here and received several curtain calls. Rose Tiffany as Ruby Egerton was excellent throughout and received well-earned approval. John C. Walsh as Mr. Egerton has the strongest and best part in the production and acquitted himself with honors. Mr. Barnes of New York opens 8 for three nights. Pauline Hall's Opera co. week of 12-17.——THE GAIETY: The Great Metropolis is drawing crowds of people nightly. Harry Weaver, Jr., is still with the co. as Will Webster, the captain of the life-savers. William Friend as Ben Bert has the comedy business of the play and does it well. One of the Bravest week of 12-17.

WOONSOCKET.—OPERA HOUSE: Mankind was booked for 6, but just before opening the doors a gauze drop caught fire and in a few moments a conflagration was threatened, but owing to prompt action on the part of the local stage manager, and Stage Manager McCarthy, of the Boston Theatre the fire was confined to the stage, burning the drop curtain and three sets of scenery belonging to the Boston Theatre co. No performance was given owing to the wet condition of the stage.

NEWPORT.—OPERA HOUSE: Edgar Selden in Will o' the Wisp to fair business 5. The scissors could be used to advantage on the play. Annie Ward Tiffany in The Step-Daughter had a good house 10. Hallen and Hart in Later On cancelled 12 on account of the illness of Mr. Hart.

SOUTH CAROLINA.

CHARLESTON.—ACADEMY OF MUSIC: Old Homestead drew an immense house 5 at advanced prices. Archie Boyd made a pronounced hit as Joshua Whitcomb. Annie Pixley presented Miss 6 to a good house. Daniel Packard appeared in The Boomer 7 and matinee to fair business.——GRAND OPERA HOUSE: James O'Neill presented The Dead Heart and A Bonanza Prince 8, 9, and matinee to fine business.

TENNESSEE.

NASHVILLE.—THE VENDOME: James O'Neill 1-3 in The Dead Heart and Monte Cristo. Business only fairly good. The first play did not please the public. The latter had a fair house but was poorly presented. With the exception of Joseph E. Whiting and J. W. Shannon Mr. O'Neill's support is very mediocre this season. The Shenandoah week of 5-10. The house was well filled last night and again tonight but far from crowded, in spite of all the advertising the play has had for the past two years. The truth is, it's too early yet for such plays in the South. Shenandoah is a very pretty play indeed but the sentiment and tone is too decidedly Northern to please Southern audiences. The writer had the good fortune to see the play presented in Cincinnati and in Chicago and by a better co. and with much better scenic effect than now. The Southern co. is not as good as it ought to be and the scenery used is not what we were led to expect. The Little Tycoon 12-14 and Evans and Hoey 2-17.

MEMPHIS.—THE GRAND: Spider and Fly co. appeared at this popular house 5 for three nights and matinee. Hilda Thomas, who joins the co. here, did not receive her baggage in time to appear at the first performance but will be on the list for 6. The sale of seats for the Little Tycoon is very good. Shenandoah 12, week.——THE MEMPHIS: Lilly Clay's Gaiety co. opened to a packed house 5. The local authorities disapproved of the posters and had them defaced, but this only served to advertise the co. The Hustler week of 12-17.——THE LYCEUM: Robert McWade in Rip Van Winkle and Rory O'More week of 5-10. Mr. McWade has not been here for many years. He resided here after the war and was the head of the old stock co. He has many warm friends here who are pleased to see him again. Hanlon's Fantasma 12-17.——ITEMS: Eddie Shelton has been promoted to Chief Usher, and the old favorite John Mahoney has taken charge of the "coupons" at the door of the Lyceum. All of Mr. Mahoney's friends will be pleased to see him there.——Sam Fletcher, ahead of Hanlon, H. J. Leech of the Two Johns, G. W. June of the Little Tycoon and H. E. Fillmore of The Hustler co., and last, but not least, J. M. McNamara representing Shenandoah are all here making preparations for their cos.——Laura Millard of the Little Tycoon, who is suffering from a cold and hoarseness, is resting here this week. Our city deeply deplores the death of Emma Abbott. She was a favorite here and admired for her sterling genius and virtues.

KNOXVILLE.—STAUB'S THEATRE: Lilly Clay's Colossal Gaiety co. to immense business. Power's Ivy Leaf 5 to a very good audience.

MURFREESBORO.—MASON'S OPERA HOUSE: Alexander Salvini in Don Cæsar de Bazan to a highly pleased audience 4.

TEXAS.

GALVESTON.—TREMONT OPERA HOUSE: Patti Rosa's engagement Dec. 29, 30 in Imp and Margery Daw was a decided success, large and enthusiastic audiences attending. The co. is admirable throughout. Conrad's Opera co. gave Gypsy Baron and King's Fool 1-3, business very good. In point of uniform excellence in every respect, this co. is superior to any seen here, and the engagement is popularly regarded as the most enjoyable operatic event of the season.——ITEM: Just previous to the close of Patti Rosa's initial performance, stage manager Griffith, acting in behalf of the members of the co., presented the star with a beautiful silver tea set. After the little lady had recovered her composure sufficiently to thank the donors, Manager Calder was escorted from behind the scenes and handed two handsome plush covered boxes, one containing a manicure set, the other said to harbor certain vari-colored implements essential to a certain national game; also a gift from the co.——Sigmund Kurzweil, the treasurer of Conreid's Opera co., arrived here ill, and was unable to leave with the co. His duties are being assumed by Manager Lamb, whose work in advance of the co. is being done by erstwhile Manager Brooke of the defunct Bootles Baby co.

BONHAM.—GRAND OPERA HOUSE: Newton Beers in Enoch Arden and Lost in London to poor business 1.

PARIS.—BABCOCK OPERA HOUSE: Owing to social entertainments on the same evening, Newton Beers had only a small audience 2, but the performance was good.

WACO.—GARLAND OPERA HOUSE: Running Wild, matinee and night, to fair business 1. Patti Rosa to the best business of the season 2, 3. Her new song "The Funny Little Fellow With the High Hat" brought down the house.

FORT WORTH.—GREENWALL'S OPERA HOUSE: Hanlon's Fantasma 2, 3 to large business.

SHERMAN.—OPERA HOUSE: The largest house of the season attended Our Country Cousin, presented by Frank Jones and co. The leading lady did not appear, and the performance was very unsatisfactory.

SAN ANTONIO.—GRAND OPERA HOUSE: Bootles' Baby booked for Dec. 31 did not appear. I understand they could not get out of Galveston. Conreid Opera co. 5-7.

COLUMBUS.—STAFFORD'S OPERA HOUSE: Beach and Bowers' Minstrels 8.

DALLAS.—OPERA HOUSE: Maud Granger in Inherited 2 and Camille at matinee and The Creole 3 to big houses.

CORSICANA.—OPERA HOUSE: Frank Lindon in Son of Monte Cristo at matinee and Damon and Pythias evening of 1 to fair houses. Mr. Lindon is an actor of ability, and he was well supported.——ELKS: Mr. Lindon, who is an Elk and a K. P., was tendered a social session by the local Elks. It was a jolly affair.

WEATHERFORD.—HAYNES' OPERA HOUSE: The Gilbert Huntley co. week ending 3 to the largest business of the season.

TAYLOR.—OPERA HOUSE: Thomas W. Keene to a $127 house 2. Running Wild 7.

VIRGINIA.

STAUNTON.—OPERA HOUSE: Robert Downing presented The Saracen to a fine house. Mr. Downing, Miss Blair, and Mr. Holt were repeatedly called before the curtain.

LYNCHBURG.—OPERA HOUSE: Alberta Gallatin in Romeo and Juliet 3 to a large and fashionable audience.——ITEM: The Rip Van Winkle co., headed by Andrew Glassford, failed to materialize.

NORFOLK.—ACADEMY OF MUSIC: Lost in New York played to fair business 7. R. D. MacLean and Marie Prescott 2-3 drew large houses. The Wife 5-6 to good houses.——OPERA HOUSE: The Said Pasha 29, to fair business week of 5-10.

WASHINGTON.

TACOMA.—TACOMA THEATRE: Frank Daniels in Little Puck to good houses Dec. 29, 30. Bessie Sanson was ill with a severe cold; Miss Waters played her part. W. W. Freeman, business manager of the co., received a solid gold match-box, studded with rare jewels, as a Christmas present from Mr. Daniels. Ladies' Swedish Quartette to a crowded house 1.

WEST VIRGINIA.

PARKERSBURG.—ACADEMY OF MUSIC: Ezra Kendall New Year's Day, matinee and evening to full houses. A Social Session 6 to good business. The Black Hussar Band and Star Orchestra was very fine.

WHEELING.—OPERA HOUSE: Cleveland's Consolidated Minstrels tested capacity of the house 7.——GRAND OPERA HOUSE: M. A. Scanlan 2-5 in Neil Agrah; fair business. Reuben Glue 5-6. Johnny Prindle is sadly missed from this cast. Business medium.

WASHINGTON, D. C.

Nero was presented at Albaugh's 3 to only a fair audience, but the houses increased at every performance, so that the managers were well pleased with the week's business in the Capital City. J. K. Emmet 12-17.

At the National E. H. Sothern and his excellent co. did an immense business. There were large theatre parties, in full dress, at almost every performance. A Midnight Bell 12-17.

George C. Staley drew large houses at Harris' Bijou, and gave entire satisfaction by his clever acting in A Royal Pass. Hardie and Von Leer in On the Frontier 12-17.

The City Club at Kernan's drew good business. Weber and Fields' co. 12-17.

Wilton Lackaye renewed acquaintance with many old friends of his boyhood days while here with Nero.

WISCONSIN.

MILWAUKEE.—DAVIDSON: Joseph Murphy drew large houses 1-4 in his familiar Irish plays.——ACADEMY: William Redmund produced his new piece Cuchillo 1. It contains many points of merit, and could be made very interesting by more clearly defining the characters and brightening up the comedy work. As presented now its success can only be limited. Mr Redmund has a good part in John Burton, and is ably supported by Mrs. Thomas Barry who plays the part of Parquita with her usual care and judgment. The Water Queen 4 to good houses. The performance was a disappointment aside from the specialties. The co. is mediocre, and scenery and costumes worn and shabby.——BIJOU: The Paymaster 4 to large houses. The piece pleases certain patrons, but lacks any true merit.

MADISON.—FULLER OPERA HOUSE: James J. Sullivan in The Blackthorn to a fair-sized audience 1, and fully as large as the performance deserved. Kiralfy's Water Queen to a large audience 3. The specialties by the Dare Brothers and the Brothers Washaner deserve mention. Joseph Murphy in Shaun Rhue 5 (Inauguration Day) turned people away.——ITEM: The management looks for a boom in theatrical business during the legislative session, which begins 14.

LA CROSSE.—THEATRE: Lights and Shadows to a small but very appreciative audience 7. Faust up to Date 6; Maggie Mitchell 21; Jefferson Florence 24.

WYOMING.

LARAMIE.—OPERA HOUSE: Clara Morris appeared in Renee De Moray Dec. 31 to a large audience.——ITEM: Manager Price invested quite extensively in Laramie real estate during his stay. He gave a banquet to the members of the Clara Morris co. after the performance. They all watched the old year out and the new year in.

CHEYENNE.—OPERA HOUSE: Clara Morris as Odette and Camille 1, 2 to good houses.

CANADA.

WINNIPEG.—PRINCESS' OPERA HOUSE: E. A. McDowell's co. to large and well-pleased audience week ending 3.

TORONTO.—GRAND OPERA HOUSE: Rose Coghlan in repertoire played a profitable week's engagement ending 3. Miss Coghlan is a prime favorite here, both professionally and socially. The Varsity students always turn out en masse to greet her, and this engagement was no exception. Cora Tanner in The Refugee's Daughter next.——ACADEMY OF MUSIC: An excellent co. presented My Jack, and have no reason to complain of the patronage accorded them. The week of 5 is divided by the Young Liberal Minstrel co. and Honest Hearts and Willing Hands.——TORONTO OPERA HOUSE: Lester and Williams' Gaiety co. gave a good show and played a most profitable week's engagement. Night Owls week of 5.——ITEM: After the performance at the Grand on New Year's Eve, the employes of the house, through Gus Fitton, manager of Rose Coghlan, presented Manager Sheppard with a handsome secretary, as a testimonial to the esteem in which they hold him. Mr. Sheppard responded and presented each member of his staff with a turkey.

HALIFAX.—ACADEMY OF MUSIC: Lytell and Stone's co. opening fair upstage business. They presented Bells of Haslemere to a fair audience. James L. Edwards, Mr. Lytell and Miss Alberta

again scored. Octoroon 8; Hands Across the Sea 10.——ITEM: P. L. Jarvis joined the co. as business manager, and was welcomed by his many friends.

MONTREAL.—ACADEMY OF MUSIC: Monroe and Rice in My Aunt Bridget to good business week of 5th. Good Old Times 12-17.——THEATRE ROYAL: London Gaiety co. in the burlesque, Me and Jack, to good business.

HAMILTON.—GRAND OPERA HOUSE: The Bicycle Minstrels (amateurs) gave a very good performance New Year's, matinee and evening, to fairly large houses. Cora Tanner presented The Refugee's Daughter 2d to rather light business. Miss Tanner's support is first-class, and they gave a performance worthy of a packed house. John L. and Duncan Harrison in Honest Hearts and Willing Hands had a large house 5.——PEOPLE'S THEATRE: This new house still continues to draw fair houses.——ITEM: Duncan Harrison was taken ill in Buffalo and was unable to appear here.

Received too late for classification.

CHICAGO.

In the line of theatrical entertainment that marks the beginning of 1891 the Kendals must take first place. This clever couple are now at Hooley's, and the theatre is crowded nightly by the judicious who recognize artistic endeavor and high-class dramatic art. The plays were The Squire, and All for Her. For the last week, Scrap of Paper, Ironmaster and Queen's Shilling will be given.

Poor Jonathan, presented at the Opera House by Aronson's Comic Opera co., met with immediate success. It was a novelty in every way. Fred Solomon, J. H. Ryley and Camille Darville made hits, but the chief success was made by Louise Eissing as Dolly. Same co. week of 12-17.

At the Columbia, Shenandoah renewed its previous success, and crowds witnessed the great war drama. Francis Carlyle as Colonel West, Frank Burbeck as General Haverill, and Nettie Guion as Gertrude were welcomed heartily. The Hanlon-Voltер co. week of 11-17.

Die Muenchener has continued to draw large audiences to the Grand Opera House, and the artistic work of the co. has been applauded without stint. There remains another week of this fine co.

Maggie Mitchell, apparently as young and sprightly as she was twenty years ago, has attracted good crowds to the Windsor in Ray, Little Barefoot, Fanchon, and Jane Eyre. Duncan Harrison and John L. Sullivan week of 12-17.

At the Haymarket an enjoyable week of mirth and specialties resulted from the Hanlon-Voltер co. The performers are all good, particularly Stebb and Trebb, the Wartenburgs and the Martinetti pantomime troupe. Paul Kauvar week of 12-17.

An Irish Arab, in which Bobby Gaylor is the bright particular star, had a prosperous week at Havlin's. The Blue and the Gray 12-17.

Jim the Penman, with a good co., drew fine houses to the Alhambra. Held by the Enemy week of 12-17.

Cushman's Minstrels continue to attract lovers of burnt cork fun to the Madison Street Theatre. E. M. Kayne has been specially engaged.

Hearts of New York found favor at the People's. W. E. Hines and Earle Remington winning applause. Louise Dempsey Burlesque co. week of 12-17.

The Vaidis Sisters' Vaudeville co., a capital organization, drew large crowds to Jacobs' Academy. Hearts of New York 12-17.

At Jacobs' Clark Street Theatre Master and Man met with great success. Ralph Delmore and Dominick Murray are the stars. Vaidis Sisters 12-17.

Reilly and Wood's Specialty co. filled Litt's Standard nightly. Cleveland's Minstrels week of 12-17.

The London Gaiety co. did a rousing business at the Criterion. He, She, Him, Her week of 12-17.

The iron work is all in at McVicker's new theatre, and progress will now be rapid. The theatre will be ready to open early in March.

GERMANY.

LEIPZIG, Dec. 21, 1890.

The holidays are upon us and everything is festal. If you are not festal and bubbling over with mirth and good cheer then you are distinctly out of line. Christmas is celebrated with much rejoicing and poop in Germany, and great are the preparations for its coming. The many open squares and parks in the city are profusely decorated with all sorts of devices, some of the places being very beautiful. The Augustus-Platz, a large open place on which the New Theatre faces, is made a miniature forest of Christmas trees which are in some places put in the ground, and in others tied to every available lamp-post. The effect is strikingly pretty.

Like all European cities, we have a Christmas pantomime. Last year it was the Seven Ravens, this year it is Cinderella, or, as it is called here, Aschenbrodel. It is being done at the Old Theatre every afternoon and occasionally in the evening. About two hundred people are interested in the production, which is an elaborate one, and it is attracting immense crowds. The afternoon performances are given at ridiculously low prices and the theatre is a pretty sight with the larger portion of the audience made up of children.

The New Theatre has been rather disappointing this month. We have had one distinctly bad performance. On the 5th Moran-Olden was billed to do Carmen, but being ill, she was unable to appear. Frl. Calmbach took her place at short notice, and, all things considered, did as well as could be expected. It would be unfair to criticise her under the circumstances, but the rest of the company were, without exception, very much off color. Perron never does the Toreador well, and on this occasion he was worse than usual. Herr Kellerer is awkward and unmusical, and his Don Jose is a wretched performance. It was he who, at a former representation of the same opera, turned a somersault with Carmen in his arms. He did not do so this time, but he succeeded in making her death scene absurd by dragging her all over the stage after she had been stabbed, evidently looking for a soft spot to put her down. The unfortunate Calmbach was forced to submit, but her expression was one of mild astonishment.

Der Vampyr has been given several times recently, and Schelper has added to an already fine reputation by his splendid impersonation of the gloomy and repulsive role. Apart from his performance the production was not a good one. The setting of the first act was the only commendable one.

Oberon was the next in order, and your correspondent felt that the stage hands had all earned their money by the time the last curtain fell. During the progress of the story you are whirled about promiscuously from the centre of the earth to Bagdad, and from there to the summit of the Alps, whence you tumble into the court of Charlemagne. After the overture I never could find much delight in Oberon. Moran-Olden labored through the part of Regia clad in pink trousers, blue draperies, and a gorgeous green sash. Her appearance was a trifle startling.

The stage manager here is nothing if not original, and he treated us to a Puck in petticoats. While not opposed to a certain amount of clothing on the stage, I am forced to confess that I am not pleased with a Puck who wears skirts. (I trust that last word will be spelled with a k.)

We have had some good things at the Gewandhaus. The tenth concert gave us Mendelssohn's Elias. Herr Schelper and Frau Bauman from the New Theatre in Leipzig, and several artists from other cities were the soloists. The chorus numbered about one hundred voices, including the boy choir from the Thomas Church. Dr. Reinecke has been ill and his place has been filled by others on three occasions. This time Dr. Kretzschmar conducted. The oratorio was given with much feeling and made a profound impression.

The eleventh concert occurred on the 18th with Lillian Sanderson as the soloist. She has a wonderfully pure voice of mezzo quality, and a good method.

The orchestra gave the unfinished Symphonie in B minor from Schubert; Air and Rigaudon from the suite "Aus Holberge Zeit," by Grieg, and the seventh Symphonie from Beethoven. The Schubert number leaves one wishing that the composer had finished his work. On New Year's Day the great Joachim will be here and all the musicians are mad with anticipation.

The Brodsky Quartette gave the fifth Kammer-Musik on the 12th in the small saal in the Gewandhaus. The principal feature was the Beethoven Quartette in C minor. Brodsky, Becker, Novacek, and Schroder are thorough artists, and their work is always perfect.

Minnie Hauk was expected in November, but she did not materialize, and no one seems to know just why. It is uncertain as to whether she will come later or not.

ARTHUR C. PELL.

DATES AHEAD.

Managers and Agents of traveling companies will favor us by sending their dates, mailing them in time to reach us Saturday.

DRAMATIC COMPANIES.

AFTER DARK (W. A. Brady's): Harlem, N. Y., Jan. 12-17, Jersey City, N. J., 19-24, Brooklyn, N. Y., 26-31.

A. M. PALMER'S MADISON SQUARE: Philadelphia, Pa., Jan. 5-17.

APPLE ORCHARD FARM: Paterson, N. J., Jan. 12-17, Warren, Conn., 19, Wallingford 21, New Haven 22-24.

ANNIE WARD TIFFANY: Philadelphia, Pa., Jan. 19-24.

A PARLOR MATCH: Nashville, Tenn., Jan. 15-17.

A CLEAN SWEEP: N. Y. City Jan. 12-17.

ALL THE COMFORTS OF HOME: Baltimore, Md., Jan. 12-17, Washington, D. C., 19-24, Cleveland, O., 26-31.

A PAIR OF JACKS: Paris, Ky., Jan. 14, Marysville 15, Rushville, Ind., 16, Anderson 17, Columbus, O., 19-24, Cleveland 27.

ALEXANDER SALVINI: Macon, Ga., Jan. 15, 16, Americus 17, Savannah 19, Augusta 21, 22, Charleston, S. C., 23, 24.

A CRAZY LOT: Smithport, Pa., Jan. 14, Eldred 15, Lockhaven 16, Bellefonte 17.

ANNIE PIXLEY: Americus, Ga., Jan. 14, Columbus 15, Montgomery, Ala., 16, Pensacola, Fla., 17, New Orleans, La., 19-24.

AN IRISHMAN'S LOVE: N. Y. city Jan. 12-17.

ADELAIDE MOORE: San Jose, Cal., Jan. 14, Sacramento 15, 16, Portland, Ore., 19-24, Tacoma, Wash., 26-28, Seattle 29-31.

A LEGAL WRONG: Mt. Vernon, O., Jan. 14, Newark 15, Chillicothe 16, Portsmouth 17, Ironton 19, Huntingdon, W. Va., 20, Marrietta, O., 21, Altoona, Pa., 24.

AN IRISH ARAB: Kalamazoo, Mich., Jan. 14, Grand Rapids 15, East Saginaw 16, Bay City 17, Detroit 19-24, Buffalo, N. Y., 26-31.

ACME THEATRE: Hornet, N. Y., Jan. 12-17.

ALVIN JOSLIN: Richmond, Va., Jan. 14, Danville 15, Lynchburg 16, Roanoke 17.

AIDEN BENEDICT: Newberry, S. C., Jan. 14, Akron 15, Troy, Ala., 19, Montgomery 20, Selma 21, 22, Jackson, Miss., 23, 24, New Orleans, La., 26-31.

AUNT JACK: Pittsburg, Pa., Jan. 11-17, St. Louis, Mo., 18-24, Little Rock, Ark., 26, 27, Austin, Tex., 28, 29.

A BARREL OF MONEY: Cairo, Ill., Jan. 15, Jackson, Tenn., 16, Brownsville 17, Memphis 19-21, Little Rock, Ark., 22, 23, Hot Springs 24, Greenville, Tex., 26, Dennison 27, Dallas 28, 29.

A SOCIAL SESSION: Lynchburg, Va., Jan. 14, Staunton 15, Charlottesville 16, Petersburg 17, Danville 19, Greensboro, N. C., 20, Raleigh 21, Wilmington 22.

A TEXAS STEER: N. Y. city Nov. 10—indefinite.

A TRIP TO CHINATOWN: Cleveland, O., Jan. 12-17.

A FAIR REBEL: Philipsburg, Pa., Jan. 14, Bethlehem 16, 17, Williamsport 19, Binghampton, N. Y., 20, Corning 21, Bath 22, Canandaigua 23.

ARIZONA JOE: St. Louis, Mo., Jan. 5, Chicago, Ill., 12-17, Milwaukee, Wis., 19-24, St. Paul, Minn., 26-31.

BOOTH-BARRETT: N. Y. city Jan. 5-Feb. 7.

BLUE JEANS: N. Y. city Oct. 6—indefinite.

BLUEBEARD, JR.: Erie, Pa., Jan. 14, Rochester, N. Y., 15-17, Philadelphia, Pa., 19-31.

BRASS DONKEY: Wheeling, W. Va., Jan. 14, Youngstown, O., 15, Meadville, Pa., 16, Canton, O., 17.

BLACKHORN: Des Moines, Ia., Jan. 14, Atchison, Kans., 15, St. Joseph, Mo., 16.

BALDWIN-MELVILLE: Streator, Ill., Jan. 14, La Salle 15-17.

BISHOP'S COMEDIANS: Seneca Falls, N. Y., Jan. 15-17, Geneva 19-21.

BALDWIN COMEDY: Auburn, N. Y., Jan. 12-17.

BUNCH OF KEYS (Bothner's): Lowell, Mass., Jan. 14, Amesbury 15, Lawrence 16, Haverhill 17, Springfield 19, Pittsfield 20, Rome, N. Y., 21, Syracuse 22-24.

BELLE STEVENSON: Barrie, Can., Jan. 12-17.

BABES IN THE WOOD: N. Y. city Dec. 29-Feb. 7.

BLUE AND GRAY: Chicago, Ill., Jan. 11-17, Pullman 19, Aurora 20, Streator 21, Ottawa 22, Bloomington 23, Englewood 24.

BENNETT COMEDY: Middletown, Pa., Jan. 12-17, Lykens, 19-24.

BOODLES' BABY: Louisville, Ky., Jan. 12-14, Indianapolis, Ind., 15-17, St. Louis, Mo., 18-24.

BRAVING THE WORLD: Philadelphia, Pa., Jan. 12-17.

BUCHANAN COMEDY: West Union, Ia., Jan. 12-17, Prairie du Chien, Wis., 19-24, Lancaster 26-31.

COLD DAY: Independence, Ia., Jan. 14, Waterloo 15, Cedar Falls 16, Marshalltown 17, Cedar Rapids 19, Iowa City 20, Muscatine 21, Washington 22, Fairfield 23, Ottumwa 24.

COUNTY FAIR (Jefferson): Brooklyn, N. Y., Jan. 12-17.

COUNTY FAIR: Bridgeport, Conn., Jan. 14, 15, Meriden 16, 17, New London 19, 20, Norwich 21, Hartford 22-24.

CLEMENCEAU CASE (Laura Biggar): Cincinnati, O., Jan. 15-17.

CLEMENCEAU CASE (Emma Bell): Buffalo, N. Y., Jan. 14, Elmira 15, Jamestown 16, Bradford, Pa., 17, Olean, N. Y., 19, Oil City, Pa., 20, New Castle 21, Erie 22.

CITY DIRECTORY: Harlem, N. Y., Jan. 12-17.

CUTLER COMEDY: Hartington, Neb., Jan. 4, Coleridge 15-17.

CASEY'S TROUBLES: Pomeroy, O., Jan. 14, Middleport 15, Gallipolis 16, Jackson 17, Waverly 19, Portsmouth 20, Ironton 21, Huntington, W. Va., 22, Cattletsburg, Ky., 23, Mt. Sterling 24, Winchester 26, Paris 27, Georgetown 28.

CARRIE ANDERSON: Marysville, Mo., Jan. 12-17.

CLARA MORRIS: Omaha, Neb., Jan. 14, Lincoln 15, Sioux City, Ia., 16, 17, Davenport 19, Marshalltown 20, Des Moines 21, Ottumwa 22, Keokuk 23, Quincy 24, St. Louis, Mo., 26-31.

CANUCK: St. Paul, Minn., Jan. 12-17.

CLEMENCEAU CASE (Lillian Armstrong): Pittsfield 15, North Adams 16.

CORA TANNER: Sandusky, O., Jan. 14, Fort Wayne, Ind., 15, Grand Rapids, Mich., 16, 17, Chicago, Ill., Minneapolis, Minn., 26-31.

CRYSTAL SLIPPER: Boston, Mass., Jan. 12-17.

CHICAGO COMEDY (Anderson's): Mount Carmel, Ind., Jan. 12-17.

CHAS. T. ELLIS: Paterson, N. J., 14, Hoboken 15-17, Brooklyn, N. Y., 19-24.

C. A. GARDNER: Baltimore, Md., Jan. 12-17.

COUNTY FAIR (Neil Burgess): New York city, Sept. 4—indefinite.

DEVIL'S MINE: Fort Wayne, Ind., Jan. 14, So. Bend 16, La Porte 17.

DANIEL SULLY: Chicago, Ill., Jan. 12-17.

DANIEL BOONE: Cincinnati, O., Jan. 11-17, Pittsburg, Pa., 19-24, East Lawrence 26, Warren, O., 27, Wellesville 28, Wheeling, W. Va., 29, 31.

DARK SECRET: Philadelphia, Pa., Jan. 12-17, Harrisburg 19, 20, Reading 21, 22, Trenton, N. J., 23, 24, N. Y. city 26-31.

DEAR IRISH BOY: Cumberland, Md., Jan. 14, Hazleton, Pa., 16, Philadelphia 19-24, Wilmington, Del., 26-28, Harrisburg, Pa., 29, Altoona 30, Greensburg 31.

DR. BILL: Brooklyn, N. Y., Jan. 12-17.

DOWLING-HASSON: Pittsburg, Pa., Jan. 12-17, Columbus, O., 19-24, Cincinnati 25-31.

EMMA WELLS: Walkerton, Can., Jan. 14, Paisley 15-17.

EFFIE REED: Cairo, Ill., Jan. 12-17, Mayfield, Ky., 19-21, Union City, Tenn., 22-24.

EDWIN STUART: Portsmouth, Neb., Jan. 12-17.

EUNICE GOODRICH: Stockton, Cal., Jan. 12-17, Sacramento 19-24.

EDWIN ARDEN: Indianapolis, Ind., Jan. 15-17.

E. H. SOTHERN: Cleveland, O., Jan. 14, Detroit, Mich., 19-21, Chicago, Ill., 22-31.

EFFIE ELLSLER: Newburyport, Mass., Jan. 15, Fitchburg 16, So. Framingham 17, Fall River 19.

E. A. MCDOWELL: Ottawa, Can., Jan. 19-24.

EAGAN COMEDY: Elyria, O., Jan. 12-17.

FAST MAIL: Jamestown, N. Y., Jan. 14, Greenville, O., 15, Youngstown 16, 17, Warren 19, Kent 20, Akron 21, Ravenna 22, Ashland 23, Mansfield 24.

FLOY CROWELL: Gloucester, Mass., Jan. 12-17, Biddeford, Me., 19-24.

FRANK DAVIDSON: Reynoldsville, Pa., Jan. 14, Punxsutawney 15-17.

FOX COMEDY: Blue Earth City, Minn., Jan. 12-17, Lake Crystal 19-21, Madelia 22-24, Mankato 26-31.

FRANK I. FRAYNE: Chicago, Ill., Jan. 12-17, St. Paul, Minn., 19-24.

FERGUSON AND MACK: Marshal, Mo., Jan. 14, Galesburg, Ill., 15, Peoria 16, Joliet 17, Chicago 19-24, Cincinnati, O., 26-31.

FAIRIES' WELL: Elmira, N. Y., Jan. 14, Syracuse 15-17, N. Y. city 19-24, Boston, Mass., 26-31.

FRANK DANIELS: Council Bluffs, Ia., Jan. 14, Des Moines 15, 16.

FAT MEN'S CLUB: Springfield, Ill., Jan. 14, Decatur 15, Mattoon 16, Terre Haute, Ind., 17.

FANTASMA (Hanlon): Memphis, Tenn., Jan. 12-17, Louisville, Ky., 19-21, Frankfort 22, Lexington 23, 24, Wheeling, W. Va., 26, 27, Canton, O., 28, 29, New Castle, Pa., 30, 31.

FROST-FANSHAWE: New Canaan, Conn., Jan. 12-17, Bethel 19-24.

GEO. C. STALEY (A Royal Pass): Greensburg, Pa., Jan. 14, Connellsville 15, Uniontown 16, McKeesport 17, Washington 19, Martin's Ferry, O., 20, Bellaire 21, Salem 22, Canton 23, Dayton 24, Louisville, Ky., 26-31.

GROGAN'S ELEVATION: Worcester, Mass., Jan. 12-17, N. Y. city, 19-24, Brooklyn, E. D., 26-31.

GERMAN LILLIPUTIANS: N. Y. city Dec. 29-Jan. 17, Philadelphia, Pa., 19-31.

GOOD OLD TIMES: Montreal, Can., Jan. 12-17, Toronto, Ont., 19-24, Hamilton 26, 27, London 28, Buffalo, N. Y., 29-31.

GILBERT HUNTLEY: Waco, Tex., Jan. 14, Taylor 15-17, Austin 19-21, San Antonio 22-24.

GREAT METROPOLIS (Brady and Welty's): La Crosse, Wis., Jan. 14, Madison, 15, Janesville, 16, Racine 17, Milwaukee 18-24, Elkhart, Ind., 26, Kalamazoo, Mich., 27, Cold Water 28, South Bend, Ind., 29, Fort Wayne 30, 31.

GREAT METROPOLIS (Klaw and Erlanger's): Boston, Mass., Jan. 12-17.

GRIMES' CELLAR DOOR: Allentown, Pa., Jan. 14, Pottsville 15, Chester, 17, Baltimore, Md., 19-24, Lancaster, Pa., 26, York 27, Harrisburg 28, Salem, Mass., 30, Haverhill 31.

GO-WOG GO-MOHAWK: Philadelphia, Pa., Jan. 12-17.

GUILTY WITHOUT CRIME: Alexandria, Va., Jan. 14, Martinsville, W. Va., 15, Johnstown, Pa., 17, Wheeling, W. Va., 19-21 McKeesport, Pa., 22, Connellsville 23, Cumberland 24, Staunton, Va., 26, Lynchburg 27.

GRAY-STEPHENS: Hoboken, N. J. Jan. 14, Paterson 15-17.

HELD BY THE ENEMY: Chicago, Ill., Jan. 12-17, Minneapolis, Minn., 19-24.

HINES-REMINGTON: Chicago, Ill., Jan. 5-17.

HENRY CHANFRAU: Old Town, Me., Jan. 14, Dover 15, Dexter 16, Skowhegan 17, Belfast 19, Fairfield 20, Winthrop 21, Togus 23, Lewiston 23, 24, Norway 26, Saccarappa 27, Sanford 28, Newburyport, Mass., 29, So. Berwick, Me., 30, Great Falls, N. H., 31.

HOLDEN COMEDY: North Baltimore, O., Jan. 12-17.

HONEST HEARTS AND WILLING HANDS: Chicago, Ill., Jan. 12-17, Grand Rapids, Mich., 19, Kalamazoo 20, Bay City 21, Saginaw 22, Detroit 23-24.

HARDIE-VON LEER: Washington, D. C., Jan. 12-17, Baltimore, Md., 19-24.

HILARITY (Charles A. Loder): Lebanon, Pa., Jan. 14, Lancaster 15, Harrisburg 16, Columbus 17, Hanover 19, Annapolis, Md., 20, Alexandria, Va., 21, Charlottesville 22, Richmond 23, 24.

H. E. DIXEY: Albany, N. Y., Jan 14, Troy 15, 16, Burlington, Vt., 17, Montreal Can., 19-24, Barre, Vt., 26, Montpelier 27, Portland, Me., 28, 29.

HATTIE HARVEY: Wilmington, Del., Jan. 14, Chambersburg, Pa., 15, Carlisle 16, Lancaster 17.

HARRY MEREDITH: Baltimore, Md., Jan. 12-17.

HANDS ACROSS THE SEA: Philadelphia Pa., Jan. 12-17.

HETTIE BERNARD-CHASE: Brenham, Tex., Jan. 14, Taylor 15, Belton 16, Temple 17, Bastrop 19, Waco 20, Corsicana 21, Fort Worth 22, Dallas 23, 24.

HELD BY THE ENEMY: Indianapolis, Ind., Jan. 12-17, Toledo, O., 19-24.

IRISH LUCK: Rochester, N. Y., Jan. 12-17, Buffalo 19-24, Montreal, P. Q., 26-31.

IRISH CORPORAL: Middletown, Conn., Jan. 14, Port Jervis 15, Honesdale, Pa., 16, Scranton 17, Pittston 19.

INSPECTOR: Philadelphia, Pa. Jan. 12-17, N. Y. city 19-24.

IVY LEAF: Savannah, Ga., Jan. 14, Jacksonville, Fla., 15, 16, Macon, Ga., 17, Americus 19, Columbus 20, Troy, Ala., 21, Montgomery 22, Selma 23, Birmingham 24, New Orleans, La., 26-31.

IDA VAN CORTLAND: London, Ont., Jan. 9-14, Adrian, Mich., 16, 17, Jackson 19-24, Defiance, O., 26-31.

INSHAVOGUE: Nashua, N. H., Jan. 14, Rochester 15, Portland, Me., 16, 17, Sanford 18, Laconia, N. H., 19, Concord 21, Manchester 22, Fitchburg, Mass., 23, Gardner 24.

JOHN DILLON: Goshen, Ind., Jan. 15, North Manchester 16, Plymouth 17, Benton Harbor, Mich., 19, Paw Paw 20, Lansing 22, Ionia 23, Cadillac 24, Ludington 26, Manistee 27, Mackinaw City 28, Petosky 29, Cheboygan 30.

JAMES O'NEILL: Birmingham, Ala., Jan. 14, 15, Mobile 16, 17, New Orleans, La., 18-24.

JOSIE MILLS: Woodstock, Can., Jan. 12-17.

JANAUSCHEK: Palestine, Tex., Jan. 14, Crocket 15, Tyler 16.

JOSEPHINE CAMERON: Syracuse, N. Y., Jan. 19, 20.

JANE COOMBS: Leavenworth, Kas., Jan. 14.

JOHN A. STEVENS: Toronto, Ont., Jan. 12-17, Buffalo, N. Y., 19-24.

JEFFERSON-FLORENCE: Chicago, Ill., Jan. 12-24.

J. K. EMMET: Washington, D. C., Jan 12-17, Pittsburg, Pa., 19, 24, Cincinnati, O., 26-31.

JOSEPH MURPHY: Kansas City, Mo., Jan. 12-17.

JARBEAU COMEDY: Kansas City, Mo., Jan. 12-24.

J. H. WALLICK: Montreal, Can., Jan. 12-17, Toronto 19-24.

KATIE PUTNAM: Anderson, Ind., Jan. 14, Columbus 15, Madison 16, New Albany 17, Frankfort, Ky., 19, Lexington 20, Mt. Sterling 21, Winchester 22, Cynthiana 23, Paris 24, Maysville 26, Portsmouth, O., 27, 28.

KATIE EMMETT: Brooklyn, N. Y., Jan 12-17.

KATE CLAXTON: Richmond, Va., Jan. 14, Lynchburg 15-17.

KAJANKA: Brooklyn, E. D., Jan. 12-17.

KATIE RHOADES: Binghamton, N. Y., Jan. 12-17.

KINDERGARDEN: Augusta, Me., Jan. 14, Bangor, 15, Lewiston 16.

LIMITED MAIL: Brooklyn, N. Y., Jan. 12-17, Binghamton 19, Elmira 20, Hornellsville 21, Buffalo 22-24, Jamestown 26, Meadville, Pa., 27, Newcastle 28, Youngstown, O., 29, Akron 30, Canton 31.

LIZZIE EVANS: Buffalo, N. Y., Jan. 12-17, Albany 19-21, Cohoes 22, Utica 23, 24, Syracuse 26-28.

LOTTA: Denver, Col., 12-17, Salt Lake City, Utah, 19-21.

LITTLE LORD FAUNTLEROY (1): San Francisco, Cal., Jan. 5-17, Oakland 22, 23, San Jose 25, Woodland 26.

LITTLE LORD FAUNTLEROY: Shreveport, La., Jan. 14, Marshall, Tex., 15, Fort Worth 16, 17, Waco 19, San Antonio 20, 21, Austin 22, Houston 23, Galveston 24.

LOST IN NEW YORK: Lancaster, Pa., 14, Wilmington, Del., 15-17, Brooklyn, N. Y., 19-24, Washington, D. C., 26-31.

LYCEUM THEATRE (Sharpley's): Galena, Kans., Jan. 12-17.

LITTLE NUGGET: Port Huron, Mich., Jan. 14, Flint 15, St. Louis 16, Greenville 17.

LOUIS JAMES: Topeka, Kansas, Jan. 15, Parsons 16, Fort Smith, Ark., 17, Dallas, Tex., 19, 20, Fort Worth 21, Waco 22, Austin 23, 24, San Antonio 26, 27, Houston, 28, 29, Galveston 30, 31.

LILLIE STANLEY: Seymour, Conn., Jan. 12-17.

LITTLE TRIXIE: Grand Rapids, Mich., Jan. 19-24.

LEGAL DOCUMENT: Champaign, Ill., Jan. 14, Kankakee 15.

LEWIS MORRISON: Philadelphia, Pa., Jan. 12-17.

LATER ON: N. Y. city Jan. 12-17.

LILLIAN LEWIS: Kansas City, Mo., Jan. 11-17, Columbus, O., 25-Feb. 11.

MABEL STERLING: San Jose, Cal., Jan. 14, Los Angeles 15-17.

M. A. SCANLAN: Philadelphia, Pa., Jan. 12-17, Newark, N. J., 19-24.

MARGARET MATHER: Indianapolis, Ind., Jan. 14.

MANKIND: N. Y. city Jan. 12-17.

MY JACK (Walter Sanford's): St. Louis, Mo., Jan. 12-17.

MAY HENDERSON: Sharon, Pa., Jan. 12-14, Hubbard, O., 15-17, Canton 19-24.

MONEY MAD: New York city Jan. 12-17, Worcester, Mass., 19-21, Lynn 22-24.

MAUDE GRANGER: Beaumont, Tex., Jan. 14, Orange 15.

MARLANDE CLARKE: Hot Springs, Ark., Jan. 14, Little Rock 15.

MACLEAN-PRESCOTT: Easton, Pa., Jan. 14, Shamokin 15, 16, Mahanoy City 17, Hoboken, N. J., 22-24.

MOKA WILLIAMS: Waverly, N. Y., Jan. 12-17.

MAGGIE MITCHELL: Stillwater, Minn., Jan. 14, Superior 15, Duluth 16, 17, Mankato 19, Winona 20, La Crosse, Wis., 21, Dubuque, Ia., 22, Madison, Wis., 23, Waukesha 24.

MAUDE OSWALD: Goshen, Ind., Jan. 12-17.

MIDNIGHT BELL: Washington, D. C., Jan. 12-17, Pittsburg, Pa., 19-24.

MARIE WAINWRIGHT: New Orleans, La., Jan. 12-17, Galveston, Tex., 19-21, Houston 22-24.

MCGINTY'S TROUBLES (Eastern): Eaton, O., Jan. 14, Celina 15, Van Wert 16, Springfield 17, St. Mary's 19, Bellefontaine 20, Lima 21, Troy 22, Sidney 23, Ada 24.

MISS MCGINTY: San Francisco, Cal., Jan. 11-Feb. 7.

MR. AND MRS. KENDAL: Chicago, Ill., Dec. 29-Jan. 17, St. Louis, Mo., 19-24, Pittsburg, Pa., 26-31.

MODEL COMEDY: Circleville, O., Jan. 12-17, Chillicothe 19-24.

MELVILLE SISTERS: Galion, O., Jan. 12-17.

MY AUNT BRIDGET: Rochester, N. Y., Jan. 11-17.

MAUDE ATKINSON: Quitman, Ga., Jan. 14.

MR. E.: Rochester, N. Y., Jan. 14, Buffalo 15-17, Toledo, O., 19, 20, Ann Arbor, Mich., 21, Detroit 22-24.

MILTON NOBLES: Canandaigua, N. Y., Jan. 14, Syracuse 15-17, Holyoke, Mass., 19, Westfield 20.

MCKENNA'S FLIRTATION (Barry and Fay): N. Y. City Jan. 12-17, Hoboken, N. J., 19-22, Meriden, Conn., 23, Pawtucket, R. I., 24, Fall River, Mass., 26, Brockton 27, Salem 28, Chelsea 29, Lowell 30, 31.

MRS. LESLIE CARTER: Syracuse, N. Y., Jan. 14.

MIDNIGHT ALARM: Altoona, Pa., Jan. 14, Tyrone 15, Huntingdon 16, Johnstown 17, Indiana 19, Greensburg 20, Irwin 21, Connellsville 22, Uniontown 23, McKeesport 24.

MME. AND AUGUSTIN NEUVILLE: Newark, N. J., Jan. 12-17.

MR. BARNES OF NEW YORK (Frank W. Sanger): Scranton, Pa., Jan. 14, 15, Trenton, N. J., 16, 17, N. Y. city 19-24.

KAT C. GOODWIN: Philadelphia, Pa., Jan. 12-24, N. Y. city 26-Mar. 21.

NEW YORK THEATRE (C. R. Hunt's): Fayetteville, N. C., Jan. 12-17.

NATURAL GAS: Salt Lake City, Utah, Jan. 12-14, Ogden 15-17, San Francisco, Cal., 19-31.

NOSS MUSICAL COMEDY: West Point, Miss., Jan. 14, Aberdeen 15, Bessemer, Ala., 16, Gadsden 17, Rome, Ga., 19, Newnan 20, Griffin 21, Albany 22, Dawson 23, Eufaula, Ala., 24, Ozark 26, Troy 27, Bainbridge, Ga., 28, Apalachicola, Fla., 29-31.

N. Y. COMEDY (Terrill's): Columbus, Ind., Jan. 12-17.

N. S. WOOD: Muskegon, Mich., Jan. 14, Big Rapids 15, Lansing 16, Grand Rapids 19-24.

NELLIE MCHENRY: Wilmington, Del., Jan. 14, 15, Philadelphia, Pa., 19-24.

NERO: Philadelphia, Pa., Jan. 12-24, Baltimore, Md., 26-31.

ONE OF THE FINEST: Fall River, Mass., Jan. 14, 15, Taunton 16, North Attleboro 17, Worcester 19-24, Norwich, Conn., 26, New London 27, Birmingham 28, New Haven 29-31.

ONE OF THE BRAVEST: Norristown, Pa., Jan. 14, Pottsville 15, Harrisburg 16, York 17.

OLIVER W. WREN: Sinclairville, N. Y., Jan. 14, Kennedy 15, Randolph 16, Frewsburgh 17, Russell, Pa., 19, Sheffield 20, Kane 21, Johnsonburgh, 22, St. Mary's 23, Driftwood 24, Jersey Shore 26, Montoursville 24, Hughesville 28, Montgomery 29, Millersburg 31.

OLD JED PROUTY: Attleboro, Mass., Jan. 14, Mansfield 15, Canton 16, Brockton 17, Abington 19, Plymouth 20, Rockland 21, Taunton 22, New Bedford 23, Fall River 24.

OLE OLSON: Detroit, Mich., 12-17.

OLIVER BYRON: Cincinnati, O., Jan. 11-17, Indianapolis, Ind., 19, 20, Terre Haute 21, Danville, Ill., 22, Lafayette, Ind., 23, Logansport 24, Chicago, Ill., 26-31.

OLD HOMESTEAD: Knoxville, Tenn., Jan. 14, 15, Roanoke, Va., 16, Lynchburg 17, Norfolk 19, 20, Richmond 21-24, Philadelphia, Pa., 26-31.

PAYMASTER: Minneapolis, Minn., Jan. 12-17, St. Paul 19-24, Chicago, Ill., 26-31.

PATTI ROSA: Tucson, Ariz., Jan. 14, Phoenix 15, San Bernardino, Cal., 16, San Diego 17, Los Angeles 19-21, Visalia 22, Fresno 23, 24, San Francisco 26-Feb. 7.

PRINCE AND PAUPER (Daniel Frohman's): Newark, N. J., Jan. 12-17.

P. F. BAKER: Henderson Ky., Jan. 14, Paducah 15, Cairo, Ill., 16, Canton, Miss., 17, New Orleans, La., 18-24, Donaldsonville 25, Vicksburg, Miss., 26, Greenville 27, Pine Bluff, Ark., 28, Hot Springs 29, Little Rock 30.

PEARL MELVILLE: Montgomery, Pa., Jan. 12-17.

PECK'S BAD BOY (Heath's): Dayton O., Jan. 12-17, Cincinnati 19-24.

PEOPLE'S THEATRE (G. A. Hill's): Lehighton, Pa., Jan. 12-17.

PAYTON COMEDY: Sedan, Kans., Jan. 12-17.

PAT ROONEY: Wabash, Ind., Jan. 14, Logansport 15, Kokomo 16, Marion 17, Peru 19, Lafayette 20, Dunkirk 21, Terre Haute 22, Vincennes 23, Evansville 24.

PRINCE KELLOGG: De Witt, Ia., Jan. 12-17.

PAUL KAUVAR: Chicago, Ill., Jan. 12-24.

RUNNING WILD: New Orleans, La., Jan. 11-17.

RUTLEDGE DRAMATIC: Massillon, O., Jan. 1-17.

RUNAWAY WIFE: Wheeling, W. Va., Jan. 14, Bellaire, O., 15, Piqua 16, Logansport, Ind., 17, Chicago, Ill., 18-24.

RICHARD MANSFIELD: N. Y. City, Jan. 5, indefinite.

ROSE COGHLAN: Troy, N. Y., Jan. 14, Albany, 15-17, Schenectady 19, Poughkeepsie 20, Newburgh 21, Trenton, N. J., 22, Allentown, Pa., 23, Reading 24, Philadelphia 26-31.

ROSINA VOKES: N. Y. city Jan. 6-31.

RHEA: New Orleans, La., Jan. 12-17.

ROLAND REED: Memphis, Tenn., Jan. 17-21, Vicksburg, Miss., 22-24.

REUBEN GLUE: Massillon, O., Jan. 14, Wooster 15, Mansfield 16, Sandusky 17, Tiffin 19, Fostoria 20.

RAPID TRANSIT: Toronto, Ont., Jan. 12-17.

RANCH KING (Clifton): Norfolk, Va., Jan. 13-17.

R. H. BAIRD: Ticonderoga, N. Y., Jan. 12-17.

ROBERT MANTELL: Haverhill, Mass., Jan. 14, Lawrence 15, New Haven, Conn., 16, Bridgeport 17.

ROBERTS-SAILER: Oskaloosa, Ia., Jan. 14, Ottumwa 15, Fairfield 16.

ROYCE-LANSING MUSICAL COMEDY: Santa Barbara, Cal., 14, San Buenaventura 15, Los Angeles 16, 17, Santa Anna 19, Anaheim 20, Pasadena 21, Pomona 22, Riverside 23, San Bernardino 24, Phoenix, Ariz., 26, Tucson 27, Silver City, N. Mex., 29, Deming 30, El Paso, Tex., 31.

RUBY LAFAYETTE: Lampasas, Tex., Jan. 14-17.

SILENT PARTNER: Rochester, N. Y., Jan. 14, Buffalo 15-17.

SHENANDOAH (No. 2): Memphis, Tenn., Jan. 12-17, Kans

Kenton 28, Springfield 29, Hamilton 30, Evansville, Ind., 31.

TWO JOHNS: Hot Springs, Ark., Jan. 14, Hope 15, Texarkana 16, Paris, Tex., 17, Fort Smith, Ark., 19, Fayetteville 20, Eureka Springs 21, Springfield, Mo., 22, Fort Scott, Kans., 23, Joplin, Mo., 24.

THE STOWAWAY: Dallas, Tex., Jan. 14, Fort Worth 15, Waco 16, San Antonio 17, 18.

TIN SOLDIER: Pottstown, Pa., Jan. 14, Hazleton 15, Bethlehem 16, N. Y. City 19-24, Paterson, N. J., 25-28, Hoboken 29-31.

TWO THIEVES: Latrobe, Pa., Jan. 14, McKeesport 15, Washington C. H., O., 17, East Liverpool 17.

THE NABOBS: Mobile, Ala., Jan. 13, 14, Montgomery 15, Selma 16, Natchez, Miss., 18, Vicksburg 19, 20, Greenville 21, Pine Bluff, Ark., 24, Fort Smith 26, Fayetteville 27, Joplin, Mo., 28, Carthage 29.

THE FAKIR: Philadelphia, Pa., Jan. 12-17, Brooklyn, E. D., 19-24, Brooklyn, N. Y., 26-31.

THE SOUDAN: Boston Sept. 15—indefinite.

THE BOOMER: Dayton, Tenn., Jan. 14, Chattanooga 15, Rome, Ga., 16, Anniston, Ala., 17.

TOWN TOPS: Bowling Green, Jan. 14, Defiance 15, Napoleon 16, North Baltimore 17.

THE BROOM-MAKER: Grand Rapids, Mich., Jan. 12-17.

THE HUSTLER: Memphis, Tenn., Jan. 12-17, Nashville 19-24.

THE CHARITY BALL: Jersey City, N. J., Jan. 12-17, Albany, N. Y., 19-24.

THE BURGLAR: Columbus, O., Jan. 11-17, Chicago, Ill., 19-24, Louisville, Ky., 26-28, Indianapolis, Ind., 29-31.

TWELVE TEMPTATIONS: Pittsburg, Pa., Jan. 12-17, Philadelphia 19-24, New Haven, Conn., 26, Springfield, Mass., 27, Holyoke 28, Worcester 29-31.

ULLIE AKERSTROM: New Britain, Conn., Jan. 14, Springfield, Mass., 15-17, Meriden, Conn., 19-21, Holyoke, Mass., 22-24, Westfield 25-26, Waltham 29-31.

UNCLE TOM'S CABIN (Gilmore): Defiance, O., Jan. 14.

UNCLE TOM'S CABIN (Peck and Fursman): Wheeling, W. Va., Jan. 17.

UNCLE TOM'S CABIN (Middaugh): Union, N. Y., Jan. 14, Nichols 15, Wellsburg 16, Belmont 17.

U AND I: Portland, Ore., Jan. 12-17, Spokane Falls, Wash., 19, 20.

UNDER THE GASLIGHT: Bloomington, Ill., Jan. 14, Milwaukee, Wis., 15-17, Grand Rapids, Mich., 19-21.

U. S. MAIL: Philadelphia, Pa., Jan. 12-17.

UNCLE HIRAM: Salamanca 14, Bradford, Pa., 15, Franklin 16, Oil City 17, Erie 19, Meadville 20, Greenville 21, Sharon 22, Warren, O., 23, Youngstown 24.

WILLIAM REDMUND: Detroit, Mich., Jan. 12-14, Chatham, Ont., 15, London 16, 17, Toronto 19-24.

WARDE-BOWERS: Austin, Tex., Jan. 14.

WOMAN AGAINST WOMAN: Troy, N. Y., Jan. 13-17, Philadelphia, Pa., 19-24, Brooklyn, N. Y., 26-31.

WAITE COMEDY: Reading, Pa., Jan. 12-17, Lebanon 19-24.

WORLD (J. Z. Little): Fort Madison, Ia., Jan. 14, Galesburg, Ill., 15, Mt. Pleasant 16, Moline 17, Davenport, Ia., 18, Clinton 19, Dubuque 20.

W. H. CRANE: N. Y. city Sept. 8—indefinite.

WATER QUEEN (Kitally's): Bay City, Mich., Jan. 14, Lansing 15, Jackson 16, Ann Arbor 17, Fort Wayne, Ind., 19, Richmond 20.

YON YONSON: Brooklyn, E. D., Jan. 19-24.

ZEEDIE TILBURY: Holyoke, Mass., Jan. 12-17, Waterbury, Conn., 19-24, Woonsocket, R. I., 26-31.

ZOZO: Cape Vincent, N. Y., Jan. 14, Ogdensburg 15, Ottawa, Ont., 16, 17, Brockville 19, Kingston 20, Belleville 21, Peterboro 22, Hamilton 23, 24, Toronto 26-31.

OPERA AND CONCERT.

AGNES HUNTINGTON: Pittsburg, Pa., Jan. 12-17, Milwaukee, Wis., 19-24, Minneapolis, Minn., 26-28, St. Paul 29-Feb. 2.

AMBER OPERA: Baltimore, Md., Jan. 12-17.

ANDERSON OPERA: Chicago, Ill., Jan. 5-17.

BAKER'S OPERA (A): Wilkesbarre, Pa., Jan. 13-17.

BAKER'S OPERA (B): Akron, O., Jan. 12-17, Canton 19-24, Erie, Pa., 27-31.

BOSTONIANS: St. Louis, Mo., Jan. 12-17, Memphis, Tenn., 19-21, Nashville 22-24.

CHICAGO IDEAL CONCERT: Princeton, Ill., Jan. 15, Sheffield 16, La Salle 17.

CORSAIR: Pueblo, Col., Jan. 13, 14.

CORINNE: Kansas City, Mo., Jan. 12-17, Denver, Col., 19-24.

CASTLES IN THE AIR: Minneapolis, Minn., Jan. 12-17, St. Paul 19-24, Salt Lake City, Utah, 26, 27.

CONRIED OPERA: Fort Worth, Tex., Jan. 14, Dallas 15-17, Hot Springs, Ark., 19, Little Rock 21, 22, Memphis, Tenn., 23-24, Nashville 26-28, Evansville, Ind., 29.

CARLETON OPERA: Buffalo, N. Y., Jan. 12-17, Rochester, 19-24, Syracuse 26, 27, Utica 28, Albany 29-31.

DUFF OPERA: Boston, Mass., Jan. 12-17.

FAUST (Reeves's): Fremont, O., Jan. 14, Fostoria 15, Defiance 16, Bryan 17, Huntington, Ind., 19, Wabash 20, Marion 21, Anderson 22, Muncie 23, Richmond 24, Connellsville 26, Shelbyville 27, Columbus 28, Seymour 29, Frankford 30, Greencastle 31.

GILBERT OPERA: Toronto, O., Jan. 14, 15, Wellsburg, W. Va., 16, 17, Barnesville, O., 19, 20, Quaker City 21, 22.

HEYWOOD CONCERT: Tecumseh, Neb., Jan. 14, Auburn 15, Nebraska City 16.

HESS OPERA: San Francisco, Cal., Nov. 12—indefinite.

JUCH OPERA: San Francisco, Cal., Jan. 4-24.

LITTLE TYCOON: Nashville, Tenn., Jan. 12-15, Louisville, Ky., 17-18, Cincinnati, O., 19-24.

LADIES' SCHUBERT QUARTETTE: Waltham, Mass., Jan. 14, Brockton 17.

LOTUS GLEE CLUB: Warsaw, N. Y., Jan. 14, Dunkirk 15, Erie, Pa., 16, Fredonia, N. Y., 17, Bradford, Pa., 19, Emporium 20, Titusville 21, Meadville 22, Pittsburg 23, No. Bloomfield, O., 24, Warren 26, Bellefontaine 27, Urbana 28, Plain City 29, Cambridge 30, Barnesville 31.

LADIES' SWEDISH CONCERT: San Francisco, Cal., Jan. 12-17.

MCCAULL OPERA: Indianapolis, Ind., Jan. 14, 17.

MARIE GREENWOOD OPERA: Ashland, O., Jan. 14, Mt. Sterling, Ky., 15, Huntington, W. Va., 16, 17, Charleston 19, Staunton 20, Charlottesville 21, 22, Lynchburg 23, Danville 24.

MME. FRY'S CONCERT CO.: Columbia, S. C., Jan. 14, Newberry 15, Laurens 16, Anderson 17, Greenville 18, Orangeburg 21, Charleston 22, Savannah, Ga., 24.

N. Y. SYMPHONY CLUB: Waukegon, Ill., Jan. 14, Racine, Wis., 15, Burlington 16, Delavan 17, Janesville, 19, Watertown 20, Waupun 21, Fort Atkinson 22, Beloit 23, Brodhead 24, Monroe 26, Freeport, Ill., 27, Dixon 28, Mendota 29, Kewanee 30, Galesburg 31.

NASHVILLE STUDENTS: No. Abington, Vt., Jan. 14.

OVIDE MUSIN CONCERT: Kewanee, Ill., Jan. 14, Elgin 15, Milwaukee, Wis., 16, Chicago Ill., 17, Greenville, Pa., 19, New Castle 20, Youngstown, O., 21, Pittsburg, Pa., 22, Dayton, O., 23, Franklyn, Ind., 24, Lexington, Ky., 26.

PEARL OF PEKIN: Atlanta, Ga., Jan. 14, Augusta 15, Charleston, S. C., 16, 17.

POOR JONATHAN: N. Y. city Oct. 14—indefinite.

PAULINE HALL OPERA: Providence, R. I., Jan. 12-17, Brooklyn, N. Y., 19-24.

SEA KING: Kansas City, Mo., Jan. 12-17.

SHIP AHOY: Boston, Mass., Jan. 12-24.

SWEDISH QUARTETTE CONCERT: Chicago, Ill., Jan. 14, Polo 16, Lee 17, Morrison 18, Elizabeth 21, Detroit, Mich., 22.

THE MERRY MONARCH (Francis Wilson): Philadelphia, Pa., Dec. 22-Jan. 24.

WILBUR OPERA: Louisville, Ky., Jan. 12-24.

VARIETY AND BURLESQUE.

ADAH RICHMOND: Chicago, Ill., Jan. 12-17.

AMERICAN NOVELTY: Trenton, N. J., Jan. 12-16.

ADA RAY BURLESQUE: Louisville, Ky., Jan. 12-17.

BARLOW'S METROPOLITAN: Newport, Ark., Jan. 12-17.

CITY CLUB: Baltimore, Md., Jan. 12-17, Brooklyn, N. Y., 19-24, New Haven, Conn., 26-31.

CREOLE BURLESQUE: East Liverpool, O., Jan. 14, Canton 15, Columbus 16, Springfield 17.

DELAUR AND DELMONT: Brooklyn, E. D., Jan. 12-17.

ELLIOTT'S VOYAGERS: Grand Rapids, Mich., Jan. 12-17.

FAY FOSTER BURLESQUE: Philadelphia, Pa., Jan. 12-17.

FAUST UP TO DATE: Duluth, Minn., Jan. 14, 15, Winona 16, La Crosse, Wis., 17, Milwaukee 17, 18, Madison 19, Racine 20, Englewood, Ill., 21, Peoria, 22, Decatur 23, Bloomington 24, St. Louis, Mo., 25-31.

GUS HILL: New Haven, Conn., Jan. 12-14, New London 15, Newport, R. I., 17, Fall River, Mass., 19-24.

GAIETY BURLESQUE: Rochester, N. Y., Jan. 12-17.

GEORGE SUN: Boston, Mass., Jan. 12-17.

HOWARD BURLESQUE: Chicago, Ill., Jan. 12-17, Pittsburgh, Pa., 19-24.

HANLON-VOLTER AND MARTINETTE: Chicago, Ill., Jan. 4-17.

HARRY KERNELL: N. Y. city Jan. 12-17.

HOWARD ATHENEUM: Salt Lake City, Utah, Jan. 13-17.

HERRMANN'S TRANSATLANTIQUES: Milwaukee, Wis., Jan. 11-13, Toledo, O., 14, Detroit, Mich., 16, 17, Buffalo, N. Y., 19-21, Rochester 22-24, Pittsburg, Pa., 26-31.

HYDE SPECIALTY: Brooklyn, N. Y., Jan. 12-17, Philadelphia, Pa., 19-24.

HENRY BURLESQUE (No. 2): Portland, Ore., Jan. 5-31.

HENRY BURLESQUE (No. 1): Boston, Mass., Jan. 12-17, Brooklyn, N. Y., 19-24, Brooklyn, E. D., 26-31.

IRWIN BROS: Columbus, O., Jan. 12-17.

LESTER AND ALLEN: Syracuse, N. Y., Jan. 12-17, Rome 19, Gloversville 20, Hudson 21, Rondout 22, Matteawan 23, Poughkeepsie 24.

LESTER AND WILLIAMS: N. Y. city, Jan. 12-24.

LILLY CLAY GAIETY: Cincinnati, O., Jan. 12-17, Pittsburg, Pa., 19-24, Washington, D. C., 26-31.

LOWANDA NOVELTY: Cole Creek, Col., Jan. 14, 15, Silver Cliff 16, 17, Pueblo 18-24.

LOUISE DEMPSEY: Chicago, Ill., Jan. 12-17.

LILLY M. HENRY GAIETY: Columbus, O., Jan. 12-17.

MODEL BURLESQUE: N. Y. city Jan. 12-17.

NIGHT OWLS: Buffalo, N. Y., Jan. 12-17.

PARISIAN FOLLY: Hoboken, N. J., Jan. 12-17.

ROSE HILL'S BURLESQUE: Albany, N. Y., Jan. 12-17, Rochester 19-24, Buffalo 26-31.

RENTZ SANTLEY: Louisville, Ky., Jan. 12-17.

REILLY WOODS: Milwaukee, Wis., Jan. 12-17, Chicago, Ill., 19-24.

SAM DEVERE: Harlem, N. Y., Jan. 12-17.

SENSATIONAL BOOM: N. Y. city Jan. 12-24.

SERIGAN AND FLYNN: Wilmington, Del., Jan. 15-17.

TONY PASTOR: N. Y. city Dec. 24—indefinite.

VARIS SISTERS: Chicago, Ill., Dec. 29-Jan. 17.

WEBER AND FIELDS: Washington, D. C., Jan. 12-17.

WHALLEN AND MARTELL: Albany, N. Y., Jan. 14, Troy 15-17, Rochester 19-24, Buffalo 26-31.

WILLIAMS AND ORR: Philadelphia, Pa., Jan. 12-17, Providence, R. I., 19-24, N. Y. city 26-Feb. 7.

MINSTRELS.

AL. G. FIELD: Tallahassee, Fla., Jan. 14, Thomasville, Ga., 17, Brunswick 19, Jacksonville 20, Ocala 21, Leesburg 22, Orlando 23, Tampa 24, Sanford 26, St. Augustine 27.

CLEVELAND'S CONSOLIDATED: Chattanooga, Tenn., Jan. 14, Atlanta, Ga., 15-17, Augusta 19, Charleston, S. C., 20, 21, Savannah, Ga., 22, Macon 23, Columbus 24, Birmingham, Ala., 26, 27, Montgomery 28.

GORTON: Los Angeles, Cal., Jan. 14-17.

GEO. WILSON: Kingston, N. Y., Jan. 14, Poughkeepsie 15, Newburg 16, Danbury, Conn., 17.

GORMAN: Harrisburg, Pa., Jan. 14, Altoona 15, Lock Haven 16, Williamsport 18, Elmira, N. Y., 19.

MCCABE AND YOUNG: Chattanooga, Tenn., Jan. 14, Atlanta, Ga., 15, 17, Birmingham, Ala., 18, Montgomery 19, Selma 20.

MCKANLASS COLORED: Denver, Col., Jan. 1-17.

PRIMROSE AND WEST: San Antonio, Tex., Jan. 14, 15, Austin 16, Waco 17, Fort Worth 18, Dennison 20, Dallas 21, 22, Shreveport, La., 23, Texarkana, Tex., 24.

THATCHER: Cincinnati, O., Jan. 14, Terre Haute, Ind., 15, Decatur, Ill., 16, Springfield 17, St. Louis, Mo., 19-24, Kansas City 26-28.

VREELAND: Opelika, Ala., Jan. 14, West Point, Ga., 15, Covington 16, Gainesville 17, Greenville, S. C., 19, Spartanburg 20, Columbia 21, Statesville, N. C., 22, Salisbury 23, Greensboro, 24, Durham 26, Raleigh 27.

MISCELLANEOUS.

BRISTOL'S (D. M.) EQUINES: Hamilton, Ont., Jan. 12-17.

ELI PERKINS: Salem, Kans., Jan. 14.

HAWORTH'S HIBERNICA: Cleveland, O., Jan. 12-17.

HANNIBAL A. WILLIAMS: Hartford, Conn., Jan. 16, Jersey City, N. J., 19, Pottsville, Pa., 21, Trenton, N. J., 22.

HERRMANN: N. Y. city Dec. 1—indefinite.

KELLAR: Syracuse, N. Y., Jan. 14, Cortland 15, Ithaca 16, Tonawanda 17, Wilkesbarre, Pa., 19, Tamaqua 20, Shamokin 21, Hazleton 22, Mahanoy City 23, Columbia 24.

SIGNOR BLITZ: Olathe, Kans., Jan. 15, Paola 19, Pleasanton 20, Fort Scott 21, Galena 22, Oswego 23, Cherryvale 24, Eureka 26, El Dorado 27, Winfield 28, Caldwell 29, Marion 30.

W. W. DAYTON: Knoxville, Pa., Jan. 14, 15, Westfield 16, 17, Blossburg 19, 20, Antrim 21, 22, Wellsborough 23, 24.

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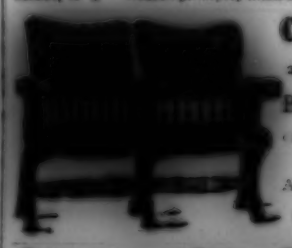

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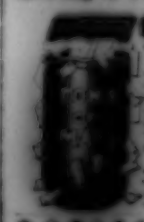

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BUFFALO, N. Y.—Corinne Lyceum, March 12, 13, 14. April 13, 14, 15, 20, week. May 4, 11, 25.

BUFFALO.—Jacobs' Theatre (Court Street, April 20. June 1.

CLEVELAND.—Jacobs' Theatre, May 25.

CHICAGO.—Jacobs' Alhambra, April 26. May 31.

CHICAGO.—Jacobs' Theatre (Clark Street, March 22, 29. April 26. May 3, 31.

CHICAGO.—Jacobs' Academy, March 22. May 3, 17, 24. June 7.

CHICAGO.—Litt's Standard Theatre, Feb. 8, 22. March, 1, 8, 15 and 22.

DULUTH, MINN.—New Lyceum Theatre, open time after March 1.

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PATERSON, N. J.—Jacobs' Opera House, Feb. 23, 24, 25. April 16, 30. May 1, 2, 4.

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ROANOKE, VA.—Opera House, March 30.

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TORONTO.—Jacobs and Sparrow's Opera House, Feb. 16. June 8.

TRENTON, N. J.—Taylor Opera House, Jan. 26, 28, 30, 31.

UTICA, N. Y.—Jacobs' Opera House, Jan. 16, 17, 19, 20, 22, 26, 27, 31. Feb. 2, 6, 13, 14, 16, 17, 18, 19, 24, 27, 28. March 2, 3, 6, 7, 9, 12, 13, 14, 19, 20, 21, 23, 25, 26, 27, 28, 30, 31.

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